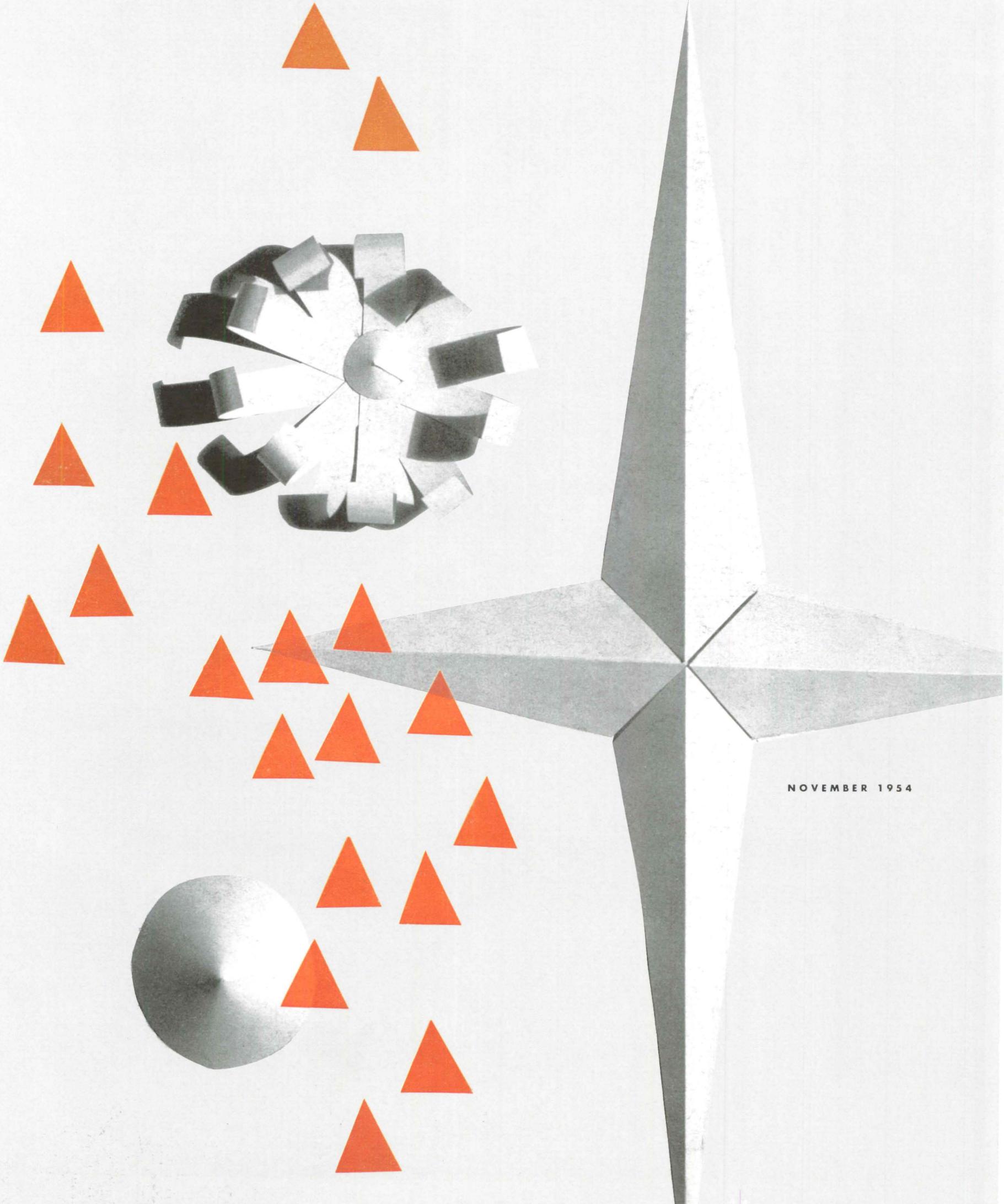
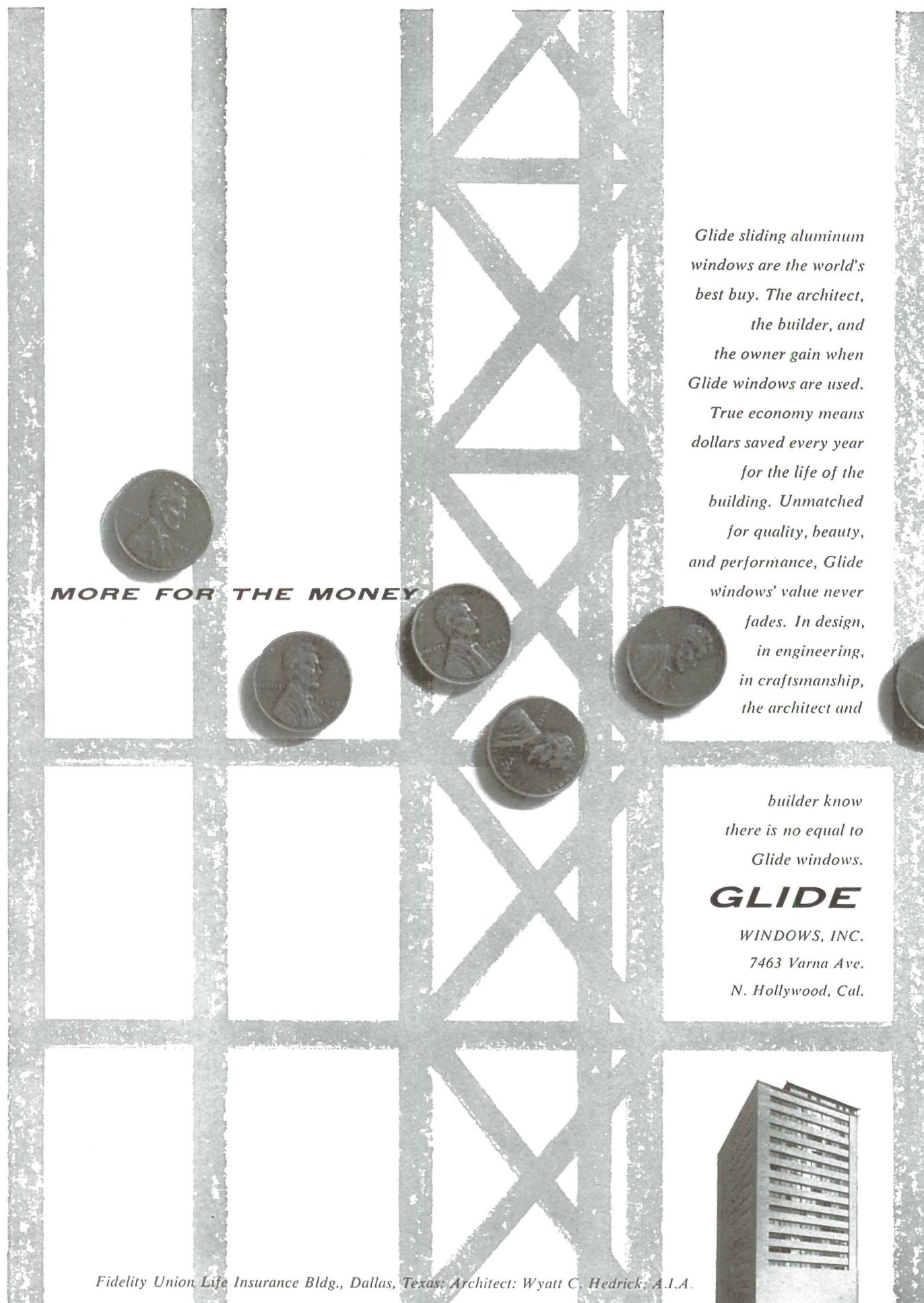


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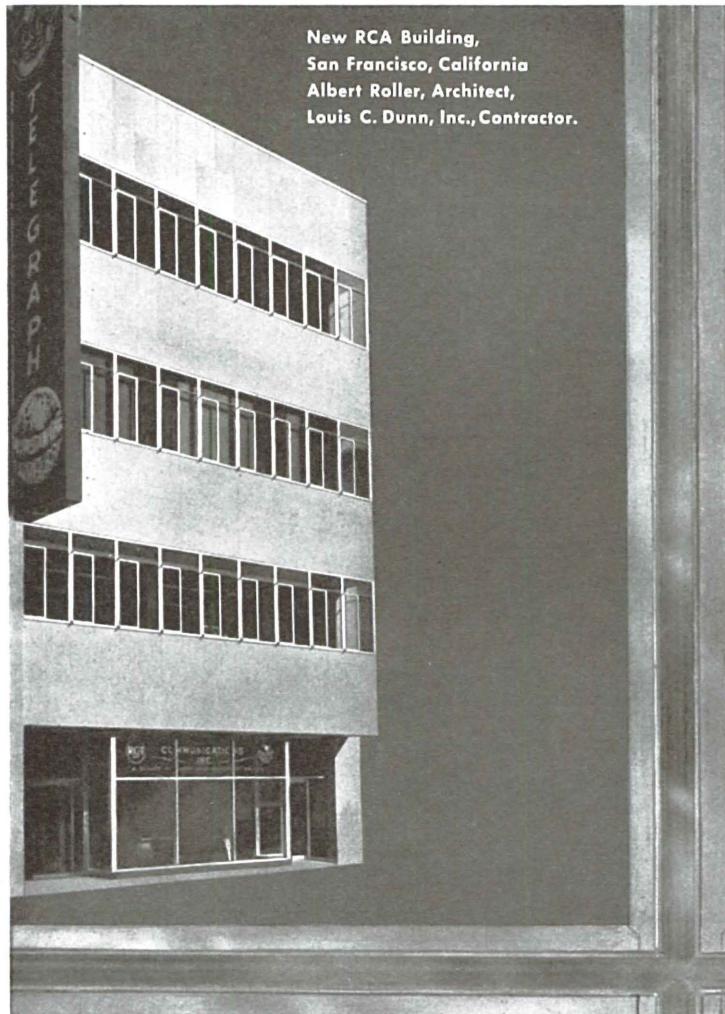
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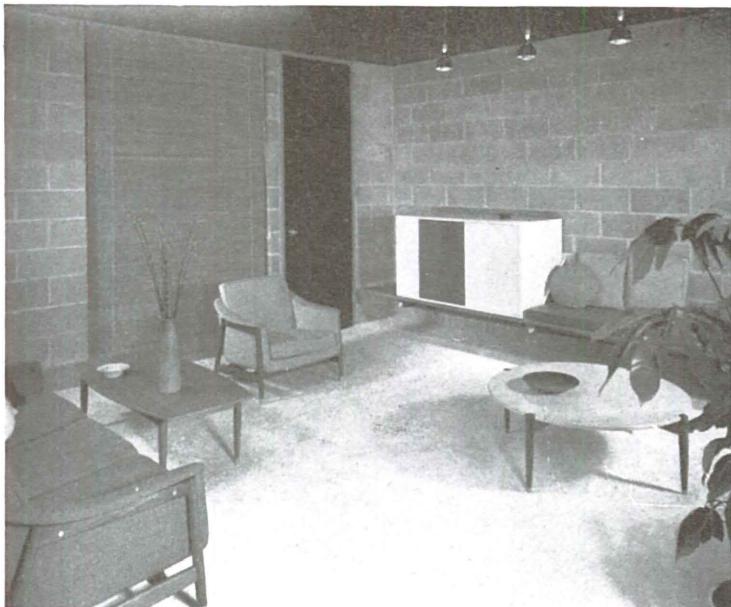
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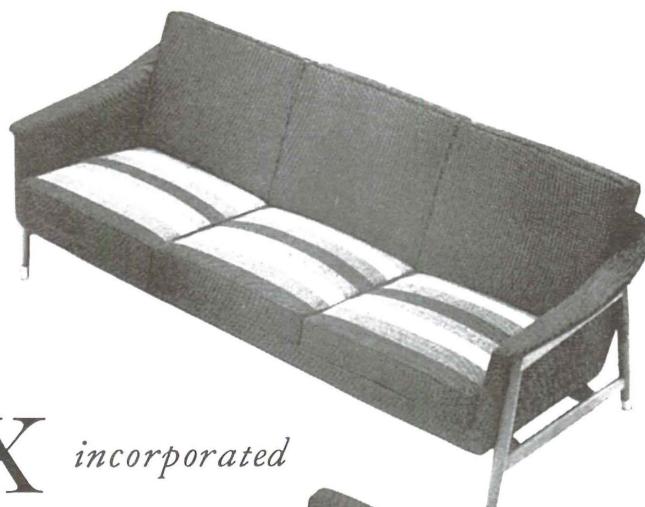
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MUSIC

PETER YATES

I'd not test the patience of my readers by questioning their judgment in the case of still another touring pianist if I could believe the public able to take Walter Gieseking at a reasonable estimation. His repertoire deserves praise. He has recorded the Sixth Partita and the Sixth English Suite by Bach, trimming them to the public ear by reducing their tapestries of sound to a few peremptory accents over an indeterminable bass. The public, expecting no other alternative than boredom from Bach's larger keyboard music, is delighted to observe for a moment how easy all this can be made and gives Gieseking the credit. To declare that Gieseking has not the remotest notion of what to do with the music of Bach might seem presumptuous, but the fact is that between the Sixth Partita, which I first heard nearly twenty years ago, and the Sixth English Suite, which I have heard but lately, the decline is all towards still more indiscriminate speed, even more rigidity in the location of the few accents, a subsidence of what were once in a way rhythms into the indeterminable wash, and I need scarcely add in these circumstances an absolute void of structure. It is performance as sharp, distinct, and beautiful as the shadows on a television screen. It is Bach as the undying piano teacher has always imagined playing him, oh so fast, so easily, and with a minimum of interpretive bother.

In the Sixth Suite Gieseking beats out the moderato to an exact and rhythmless andante, like a roustabout driving tent stakes, then goes off with the allegro so fast that I lost him after the first turn of the page. By then of course it didn't matter: why follow, when there is nothing to follow but a cloud of dust? I caught up with him at the Allemande, but he was starting the Sarabande before I could adapt myself to his pace in the Courante. Extraordinarily

beautiful music really, if you can take the time to play it thoroughly and give attention to it, but the Gieseking audience will never be allowed to know what it has missed. It travels like Alice hand-in-hand with the Red Queen, the scenery going by in a streak. The Sarabande, though slower, as by habit required, turned out to be another gandydance. The great Gigue, a true test of any keyboard artist who will dare attempt it slowly, splashed up like a puddle while he wheeled through it and was gone. For comparison, if you doubt my estimation, you can look around for the fine old record by Ernst Victor Wolff.

I really admired Gieseking when I knew him only as a player of Liszt and Franck. Then came his Mozart, still fresh to our inexperience, and seemed a revelation, but I began quavering some doubts. After that the Debussy and Ravel; the legend was made. All of this on records; I went to hear him once and have never been tempted to go back. He reached critical apotheosis and the end of my respect when he began recording Beethoven sonatas, the *Waldstein* at a speed proving only his contempt. But the lovely first movement of the A major, opus 101, as fresh then as wonderful to most of us, brought out the best in him; for that one could forgive him anything, except, that is, the blur of the later movements.

You have Gieseking at his best in something soft, light, flirtatious, tenderly melodious, or a little precious, when liberated from structural considerations he reduces Schumann to a series of playful gestures or the slight melancholy of a not quite dying fall. He does that very well and never troubles the ear with too much at any time of what is in the music. His best playing is a kind of shorthand. You won't find me arguing about his Debussy or Ravel; the sweet, lucent frappé indiscriminately pleases any ear but mine. I prefer my French music from the vintner's bottle not the soda fountain tap. I enjoy hearing a fair selection of the tones and meditating the intervals between them, still more in Beethoven, and in Bach even more so. Gieseking's hand lies lightly on the keyboard but except in Mozart he has seldom any awareness of individual tones as

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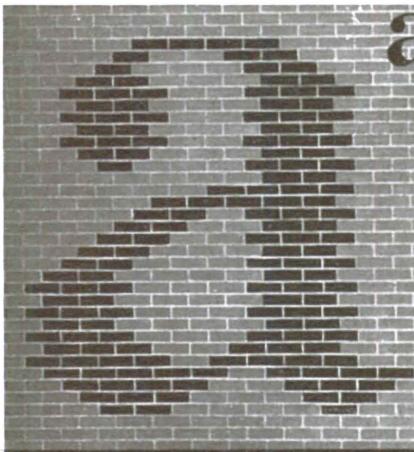
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measurements of sound, or their relationships, or the structural accumulation of them, or how to build with the pedal masses and deployments of composed volume. I remember how crudely he failed when, after Horowitz, and after Rachmaninoff himself, he attempted the Second and Third Rachmaninoff Concertos.

When I think of Josef Hofmann I wonder that any other pianist could call himself or submit to be called the world's greatest. Hofmann played with the ease and lyricism beyond display one hears now in the records made by David Oistrakh, the Soviet violinist; with an unceasing consideration and inflection of tone that held the ear to the music. In the playing of Hofmann, as so often in that of Rachmaninoff, it was not the melody one listened through to but the obbligato: the pure placement of sound free of its content. Something was lost in this way from the German music, but not what is imposed on it by the vociferation of Giesecking or Rubenstein. One could hear the distance and quietness, the iron melancholy of Chopin, freed in its sentiment. This only, for all the marvellous control of her playing, I do not find in the Chopin of Novaes; it is warm and full, not sentimental but strong and firm. One thinks of the personality of Novaes, and in the presence of Rachmaninoff one could not forget him, like a caged lion between black and white bars. Hofmann released the music into impersonality, as if he were not there, though I am told he was a vain man, as if there were no more to be said. I remember hearing him read the *Don Juan Fantasy* by Liszt as easily and lightly as the Mozart A minor Rondo or the Schubert Trout which had preceded it. I remember his broadcasts in the last years, when he was failing, when he played like a child prodigy, which to a degree he had always been.

Hofmann played as if the transition from notes to tones could be effected only in the most economical manner. The entire body of the music became a continuously inflected, multi-cellular, melodic flow, relating all tones in color and rhythm within its progress; the enchanted body of the sound was like a forest lane of melody through which one passed having no feeling of confinement in its space. As in a cathedral or a great railroad terminal the space

opened outwards from the perceiver, whose attention was led from point to point of color and architecture through a precise but indefinable fantasia of light. Hofmann's playing of Beethoven's Fourth Concerto was a song without drama or sense of separate voice.

One does not know, of course, how Busoni played. The records made from a few surviving piano rolls indicate his skill as a virtuoso but are quite artificial, showing in spite of every fascination the distaste for the uncomfortable method of recording that he expressed in a letter to his wife. From his compositions and the Italian inflections of his rhythm, the extreme elaboration of the fioritura, imitating the operatic human voice, then at one of the high periods of this nowadays underrated art, the progressive thinning of the harmonic body in favor of a still more subtle realization of the individual tones in linear relationship, one must try to imagine —one must hopelessly give up trying to imagine what style, what art, what implication of idea and historic reference he brought to his great recitals of Beethoven, of the complete piano works by Liszt, his selection of the Mozart concertos—one does have the cadenzas. There was an earlier period, when he still valued the full drama of the instrument, when he performed Beethoven's *Hammerklavier Sonata*, the Bach masterpieces, and such encrusted skyscrapers—like Spanish Gongoran cathedrals, Joycean extravagances —of his own design as the solo and two-piano versions of the *Fantasia Contrappuntistica*.

I wonder if in his playing there was the radiance of Schnabel's sound. (Now the old Schnabel recordings are being reissued one is aware of this, in comparison with the dry purling of the current fashion. But there are to be considered also the current deplorable failures of old Bachaus. Does style really change, or only the individual pianists?) With Busoni there was a profound sense of depth and distance, a daemonic and unearthly amplitude of virtuosity, more mind than fingers, a sibylline economy. With Schnabel the inflection is more vocal; the radiance and the distance are more intimate. He was never at his best in the dramatic art; but the speech, the gesture, the lyrical succession of the passages gave out light. One is aware always of the circumambient intelligence, the radiance

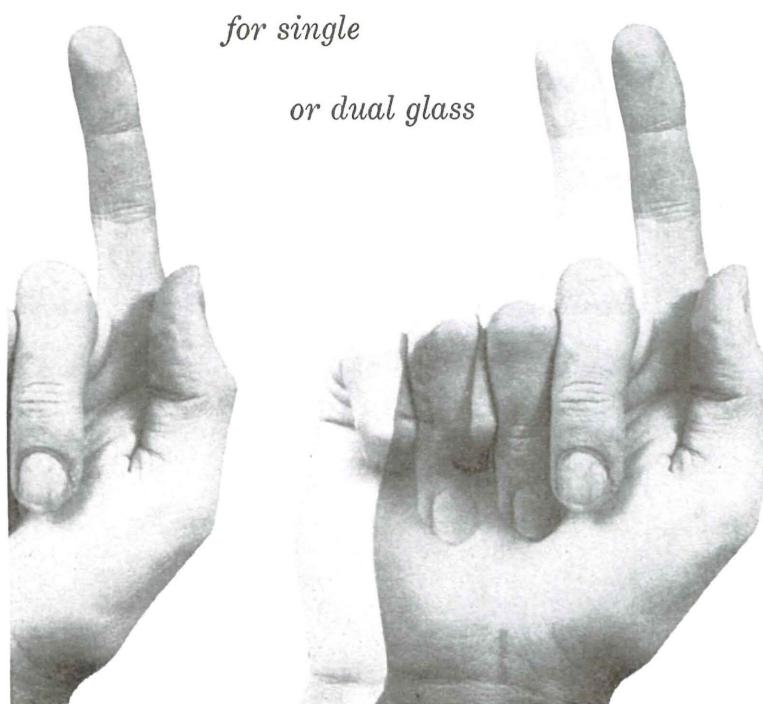
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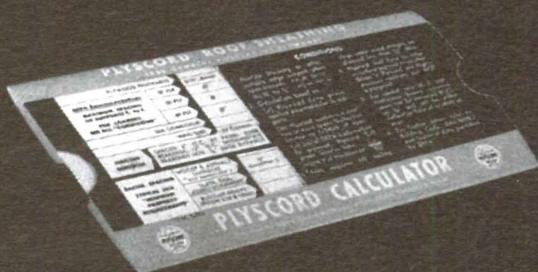
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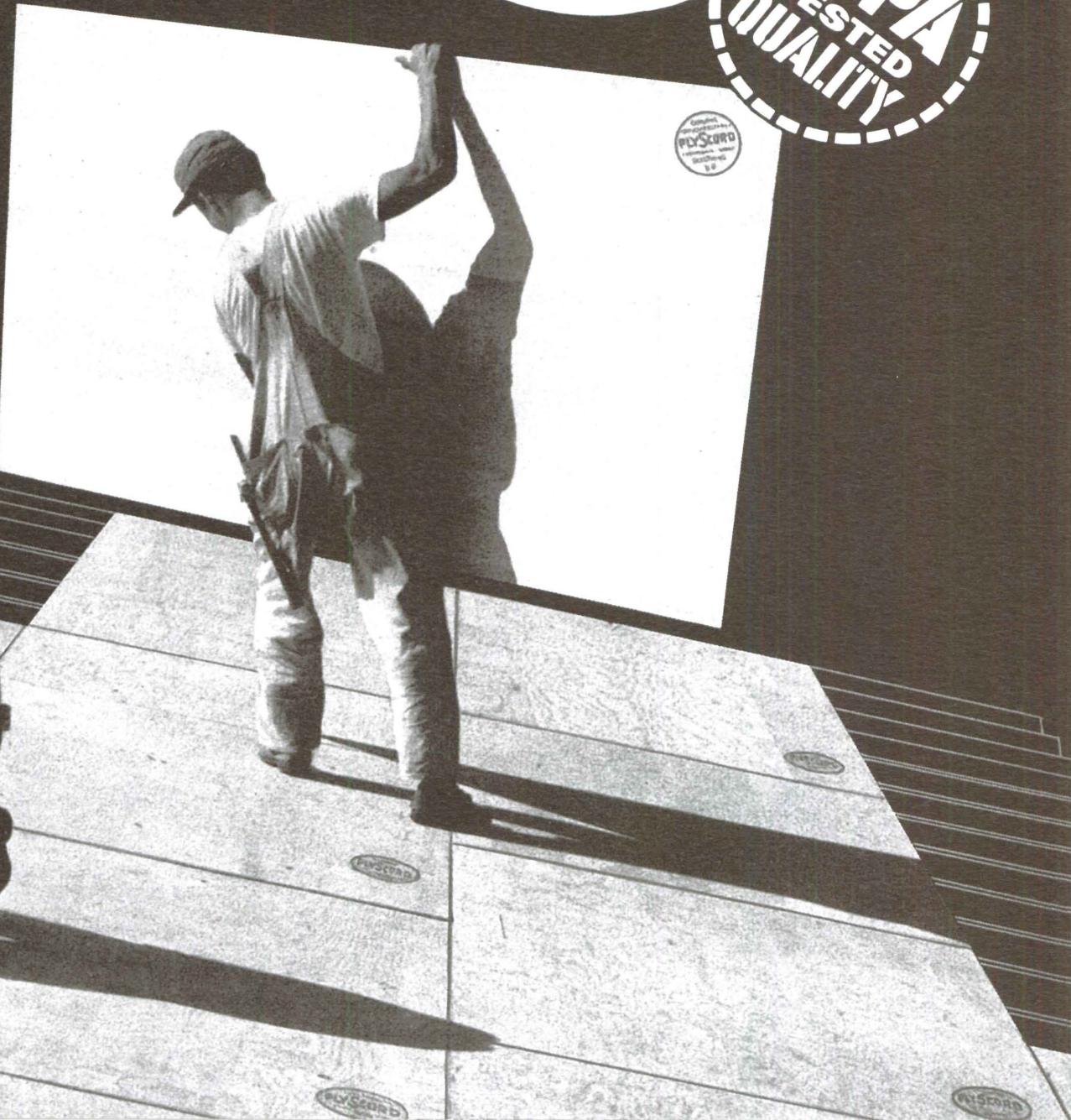
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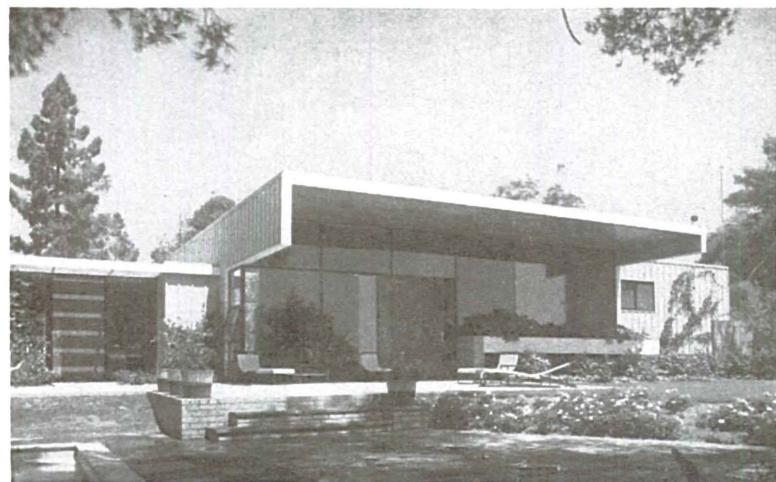
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MUSIC

(Continued from Page 7)

of sound set free that is like singing thought, counterpoised against slow movements that have the beautiful ease and inflection of controlled speech.

I have never heard any pianist so aware as Schnabel of the tonal instant. Seldom Buhlig's great range of volume, the translucent density of tone piled up, poured out free of beat upon the pedal, the complete separation of rhythm between the two hands making sometimes an almost drunken but never uncontrolled release, the fall of the slow movement in varying densities almost without color like a Chinese landscape, the confluence, like a river-meeting, of two rhythms. Buhlig was the most daring, the most fallible of all the pianists I have known, but when daring triumphed, the unequalled dramatist, whether tragic or comedic.

Buhlig and Schnabel, who made demands on themselves that their hands could not always fulfill, who prepared themselves with deliberation and could not always find release, when the release came fulfilled music beyond impediment. A very different art, this, from that of Rachmaninoff or Hofmann, an art proceeding from unconscious power, no longer guided, though prepared for, by the deliberative mind. The Hegelian synthesis occurring as an event, not always to be relied on. Bartok, who could flicker across Scarlatti like Giesecking at his best, heard more deeply and took from Scarlatti for his own music not the flickering superficial but the deep sound. Masters of the keyboard, they had entirely outgrown the amusement of display. Marcelle Meyer, who plays the piano in the tradition of the harpsichord, avoiding the facility of overweening registration, making of each embellishment a desired inflection of the melody. We have fallen far below them. The touring pianists who lick up the concert dividends nowadays play as if from punched rolls, without daring, slickly and safely dedicated to measuring themselves by their ability to fill the largest concert halls. Or am I only lamenting a departed generation?

What has happened to the Rubinstein who was still able, that fateful afternoon of December 7, 1941, through the interruptions of the concert broadcast that brought us the first news of Pearl Harbor, to hold me to my seat until he had finished playing the Brahms B flat Concerto? I remember thinking to myself again and again while he was playing the last movement, "History can wait." I thought then and I believe now, that is the correct perspective.

History, however terrible, can wait, because it is already in the past. That is my answer to the increasing inclusiveness of bombs. A great performance, a work of art that is one's own, whoever may have temporarily the proprietary right to hang it, is the present. We die in a moment, but while we are living fully the moment is eternally extended. That, out of their own extended moments, is the creative message of the mystic saints. The forms of contemplation can change; music and art are single keys to it.

At the end of his Autobiography, Charles Darwin laments the decline and loss of his esthetic sensibilities. "My mind seems to have become a kind of machine for grinding general laws out of large collections of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive. A man with a mind more highly organized or better constituted than mine, would not, I suppose, have thus suffered; and if I had to live my life again, I would have made a rule to read some poetry and listen to some music at least every week; for perhaps the parts of my brain now atrophied would then have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature," the genius of the Nineteenth Century here already warning and offering a corrective to the Twentieth.

W. H. Auden, in a short, casual article, remembers that "though written literature comes into existence very early, and though by the Hellenistic period there were already large libraries and a kind of literary scholarship which seems very similar to our own, it was not till the final days of the Roman empire, as proved by St. Augustine's surprise when he saw St. Ambrose doing it, that reading in our sense, silently by eye, was thought of." Thinking until that time had been done aloud, as we find it in the dialogues of Plato, as books were read aloud, as even today in the Mohammedan schools

learning is by recitation with the voice. Silent contemplation, as we recognize it proceeding through thirty years between the two summary equations of Einstein, was only beginning among the ascetics in the desert.

I wonder whether our arts are not already moving inwards, through the veil of critical appraisal, the colorless reminders of photographic reproduction, the diminution of scale even in color when paintings are reproduced in magazines or books, the growth of score reading, the steady decline of poetic recitation that has had so great an effect not altogether for good on the current forms of literature, our new indwelling in architecture, the spread of thought upon appearance in painting and sculpture, the conception of narrative as a manner of corrective philosophy, the decline of drama to the bookshelf. I can imagine a not very far off time when the music-lover will silently read score, as we read Homer or the Greek Anthology in translation, and will feel no need to hear what presently we think of only as sound. The art of music will survive then in a new form; but what music will proceed from it?

But contentious old Ralph Vaughn-Williams has disposed of the idea as a fallacy. "The writing of notes is merely a convenience, necessary owing to the comparative feebleness of our memories and the want of concentration in our minds . . . Would Ulysses have been obligated to be lashed to the mast if the sirens instead of singing to him had shown him a printed score?"

Contemplation becomes invariably religious, but we live in an era of distractions, a cultivation of needs. Our nervous impediment records our awareness of time as a medium of passage, an atmosphere in which, as men standing, we must bear all our own weight. Art, leisure, spiritual exercises, our laborious and verbal efforts towards a religious experience as towards a successful and rewarding sexuality, and the semantic exercises we distinguish from these by calling them theology, or psychology, or philosophy, or politics, are all limited, measured against their borrowing of our reluctant time, valued by what we may expect to receive from them. And because we are not sure of receiving anything from them in time, we set up new limited returns, as values, pleasures, entertainment. We want, however idealistically we phrase or think it, to redeem the products of our time expended while we are still able to enjoy them. As if looking from a high window, we see in horror outside this body falling, alive, fearlessly tumbling, clutching to itself phantasms, its mouth agitated, its face contorted by debate.

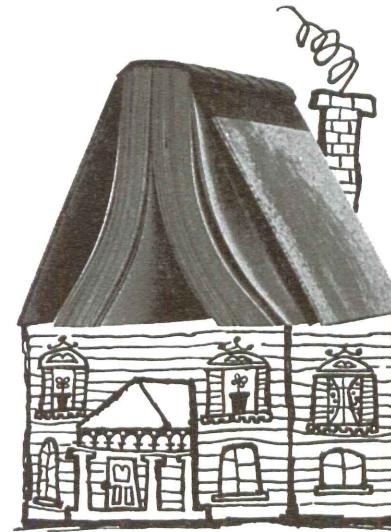
A pagan civilization is one which must be entertained. Its only release is diversion. Its one certainty is possession.

Simone Weil writes: "'Intellectual adherence is never owed to anything whatsoever. For it is never in any degree a voluntary thing. Attention alone is voluntary. And it alone forms the subject of an obligation.' And she says, ". . . when one gives one's whole attention to a wholly beautiful piece of music (and the same applies to architecture, painting, etc.), the intelligence finds therein nothing to affirm or deny. But all the soul's faculties, including the intelligence, become silent and are wrapped up in listening. . ." Then qualifying, she speaks of "the intelligence, which cannot seize hold of any truth therein." And again; "All obligations other than the one of attention which itself is imposed on the intelligence in the exercise of its function stifle the soul—the whole soul, and not the intelligence only."

In this Simone Weil tells with a completeness not to be found even in the wonderful last page, illuminated like a missal, which Santayana devoted to the art of music, how and to what purpose listening may become attention, and attention itself the experience. But can the attention, alone, without sound, without intervention of the performer, suffice for music? When one listens with attention, or tries to, the notion of value departs the mind with other superfluities: attention is alone, listening. One tries to explain: to this I can listen with attention, this compels me; to that I can no longer listen with attention, it no longer compels me. The art remains in the record, whenever the needle is passing over its surface, but the occasion may not return. Thus it is that the manufacture loses art, the artist relying on his successes loses art, competitiveness loses art, idealism loses art, the feeling that one is in oneself an artist loses art. Only the attention to art produces art, and that is beyond criticism.

If the attention has been there, the art will not need evaluation,
(Continued on Page 32)

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Side chair in beech with hand woven seat by Hans Wegner 36.00

Smoked oak dining chair with upholstered seat 37.50

Teak and beech side chair with hand woven seat 29.75

Oak lounge chair by Hans Wegner 75.00

F R A N K B R O S

2400 American Ave., Long Beach, California, Long Beach 4-8137 Nevada 6-3709—Open Monday and Friday Evenings until 9

The term "freedom of information" is a relatively new one. The concept, however, is old, being little more than the aggregate of the more familiar antecedent principles of freedom of the press. Where freedom of information involves freedom of thought, it has deep roots in man's inborn thirst for knowledge, in his first struggles against ignorance and superstition, and in his earliest strivings after truth; where, on the other hand, it involves freedom of expression, its mainspring lies in the emergent political consciousness of man, his growing realization that this freedom is an indispensable weapon in the struggle against arbitrary and oppressive authority. Freedom of information is freedom of the press by extension; it takes into account the other powerful media of mass communications which modern technology has placed in the service of ideas, as well as the rights and interests of the consumer of news.

By analogy with the older concepts of freedom of thought and freedom of expression, freedom of information should be regarded as a fundamental right which must be defended at all times against infringement or denial by governmental authority. But in accordance with the principle that every human right is necessarily limited by respect for the equal rights of others, freedom of information has unavoidable social implications. A man's right to impart information has no meaning of itself except in relation to the right of others to receive information.

The press, film, radio, and television have become highly organized institutions requiring considerable financial and technical resources for their operation. The right of a man to harangue a small group of persons at a street corner is one thing, but the right of a man or group to establish a newspaper, a radio or television station is another matter altogether.

Gigantic systems of information present organized society with problems of a different order, quantitatively as well as qualitatively speaking. There is need for effective guarantees to ensure their successful operation, as well as for measures to minimize the possibilities of abuse and to prevent tendencies which would sacrifice the general welfare in the interests of private economic power.

The degree of freedom of information varies from country to country and technological advances are rapidly changing the nature of the problem everywhere. The important thing is to

determine, in the light of existing conditions, how the principle—the right to impart information as well as the right to receive information—can be most effectively guaranteed.

It is doleful to remark that history repeats itself, but doubly so to realize that men do not seem to learn much after each repetition. At the end of the Second World War, the peoples and governments of the victorious Powers were gravely concerned—just as they had been at the end of the First World War—over the need to safeguard and promote freedom of information.

They knew that nazism and fascism had been able to mislead and dominate millions of people as much by the power of the word as by the power of the sword. They had observed that wherever dictators seized authority in any country, they proceeded immediately to place the organs of public opinion under their control. Freedom of the press and of information was usually the first victim in their quest for power.

This anxiety was clearly evident during the drafting of the United Nations Charter in San Francisco. Some delegations expressed the view that the Charter should include an elaborate declaration on human rights. However, it was finally decided to include a general obligation for Member States "to take joint and separate action in cooperation with the Organization" to promote "universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language, or religion."

Accordingly, the Economic and Social Council established forthwith a Commission on Human Rights. Keenly aware of two particular evils which nazism and fascism had inflicted on mankind—totalitarian propaganda and racism—the Commission in turn created a Sub-Commission on Freedom of Information and of the press and a Sub-Commission on the Prevention of Discrimination and Protection of Minorities.

The world had reverted to the old Biblical injunction that truth alone shall make men free—free of the scourge of ignorance, superstition, hate and war. The Constitution of Unesco marks the rediscovery of the ancient truth in words of bell-like clarity: "Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed."

In a world racked by ideological contention and insurgent nationalism, there has grown an ever-sharpening struggle for the minds of men.

(Continued on Page 33)



MURAL BY MATEO MANAURE

CARACAS UNIVERSITY CITY

CARLOS RAUL VILLANUEVA, ARCHITECT

University City in Caracas, Venezuela, was inaugurated on December 2, 1953. It is comprised of three essential elements around which are grouped the secondary elements: 1. Around the main court, the museum, the belfry, the faculty center, and the administration building. 2. The students cultural center with the covered court, the campus, the reception hall and the main auditorium. 3. The library which communicates directly with the lecture halls, classrooms, and a small concert hall for chamber music. The library and the main auditorium constitute the spiritual core not only of University City but also of the capital. As shown in the plan, two approaches have been planned: one direct access for the public; the other for the students from the university proper. There, all important manifestations will take place: concerts, lectures, exhibitions, etc. This is why both Mr. Luis Diamini, President of the Institute, and Mr. Carlos Villanueva, the architect, have wanted University City to be a truly contemporary expression of all the possibilities offered by an integration of the plastic arts with architecture, and a living testimony of the artists of our time.

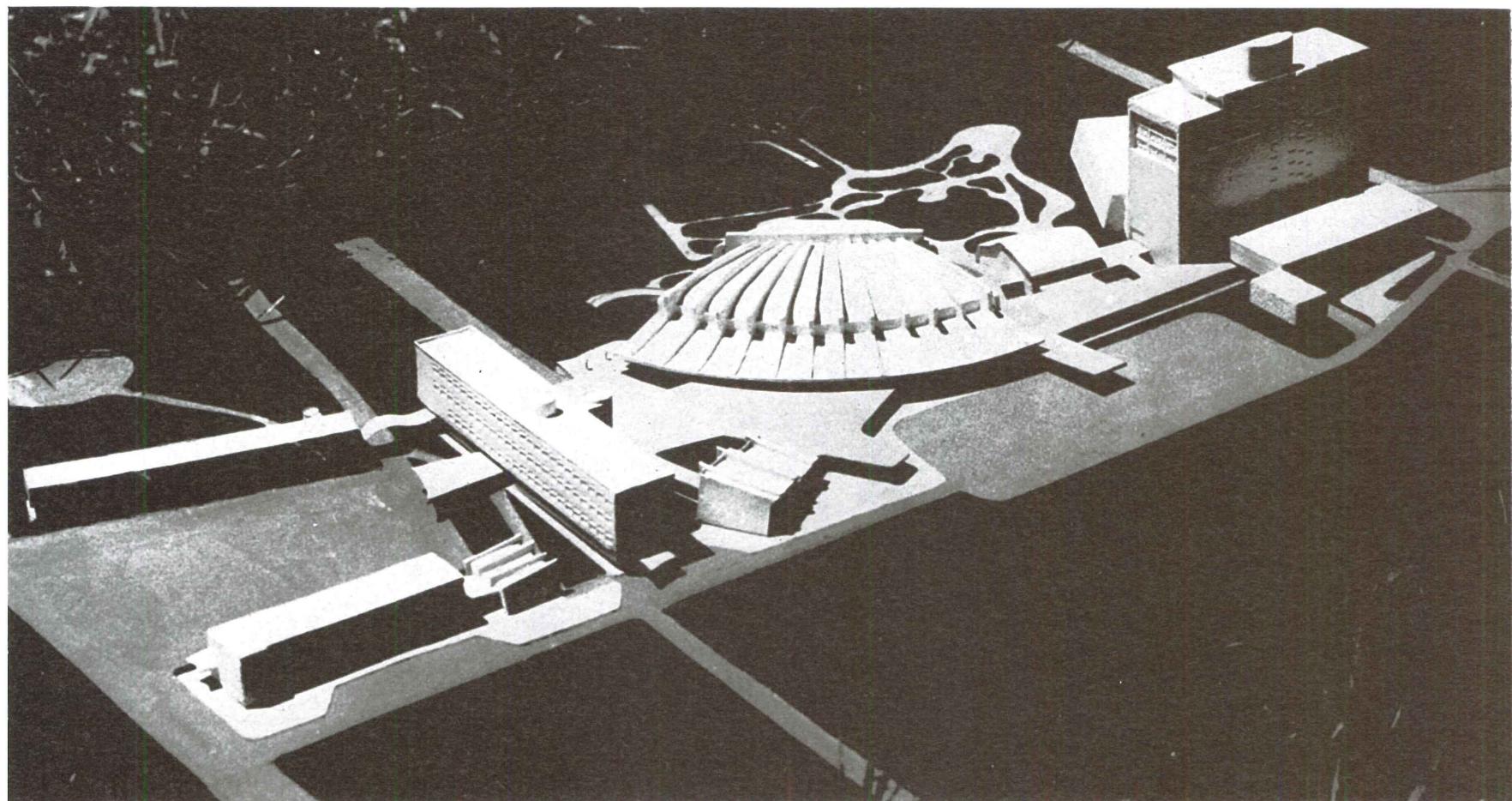
To reach this double objective, Carlos Villanueva conceived the architectural elements of the whole in collaboration with the artists, not only Venezuelans such as Oswaldo Vigas, Hector Paleo, Pedron Leon Castro, Alirio Oramas, Mateo Manaure, Armando Barrios, Francis Conarvaez, Pascual Navarro and Gonzalez Bogen, but also painters and artists of the group "Espace" and of the "School of Paris": Henri Laurens, Fernand Leger, Jean Arp, Andre Bloc, Antoine Pevsner, Victor Vasarely, Balthazar Lobo. Their works are distributed either outside the buildings of which they form an integral part, or inside where they are used either as walls or interrupting elements.

Such an experiment, rendered all the more difficult by the great distance separating the artists from the actual site of realization, is an extremely important expression of the trend obvious in present artistic research. Volumes are emphasized or destroyed by color, monumental sculpture is a prolongation of the architectural elements, every element contributes to the creation of a rhythm which gives the whole its balance. Forms, colors and proportions are at the origin of human activity.

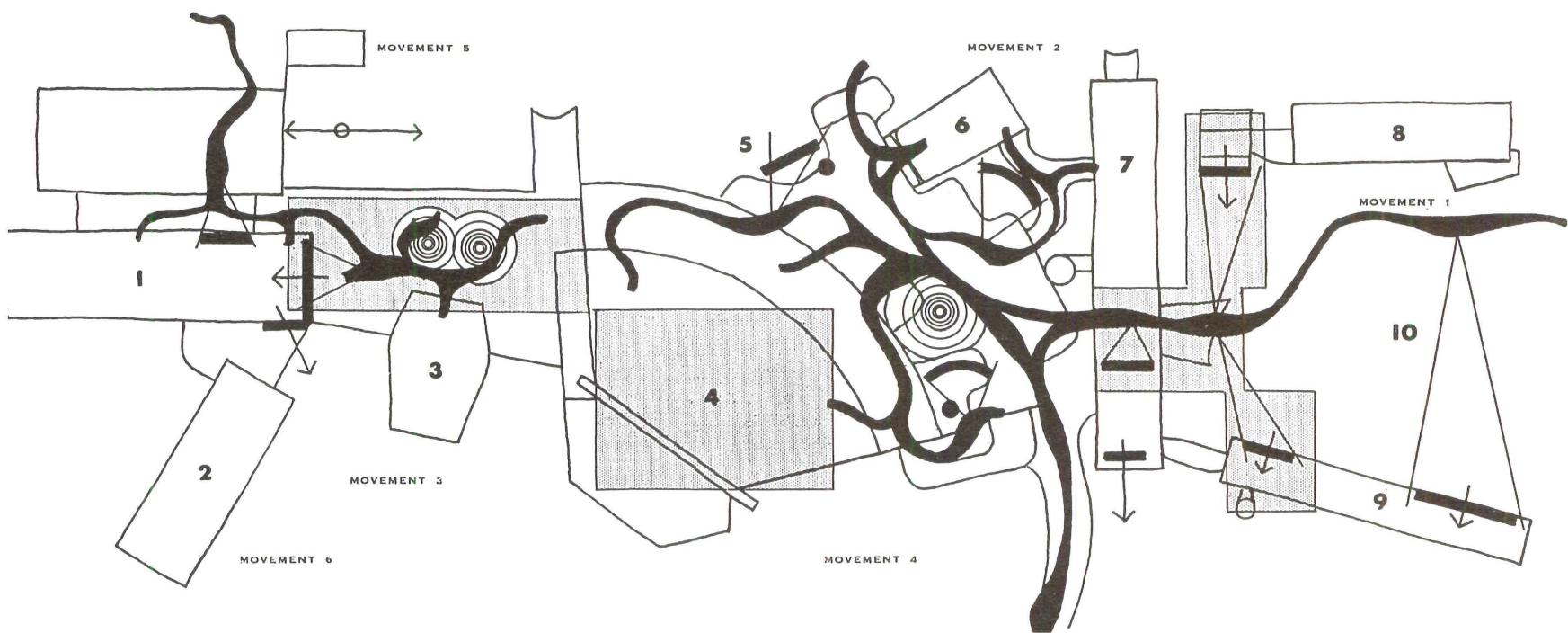
As in a musical composition where the various parts are indicated by movements, the architect has used the same word to describe precisely the different parts of his composition. The first three movements give the main court and the cultural center their grandeur. They are the first colored notes that foretell the spirit of the

(Continued on Page 16)

LIBRARY 2. CLASSROOMS 3. SMALL HALL FOR CHAMBER MUSIC
 AUDITORIUM SEATING 3500 5. COVERED COURT 6. RECEPTION HALL 7. FACULTY CENTER
 ADMINISTRATIVE BUILDINGS 9. MUSEUM 10. MAIN COURT 11. RAMP



21. MODELS OF LIBRARY, AUDITORIUM, AND ADMINISTRATION BUILDINGS



11. AUDITORIUMS AND ADMINISTRATIVE BUILDING: —MURAL BY PASCUAL NAVARRO

whole. The last two movements have for them the creation of a spiritual atmosphere raising the mind toward its highest aspirations.

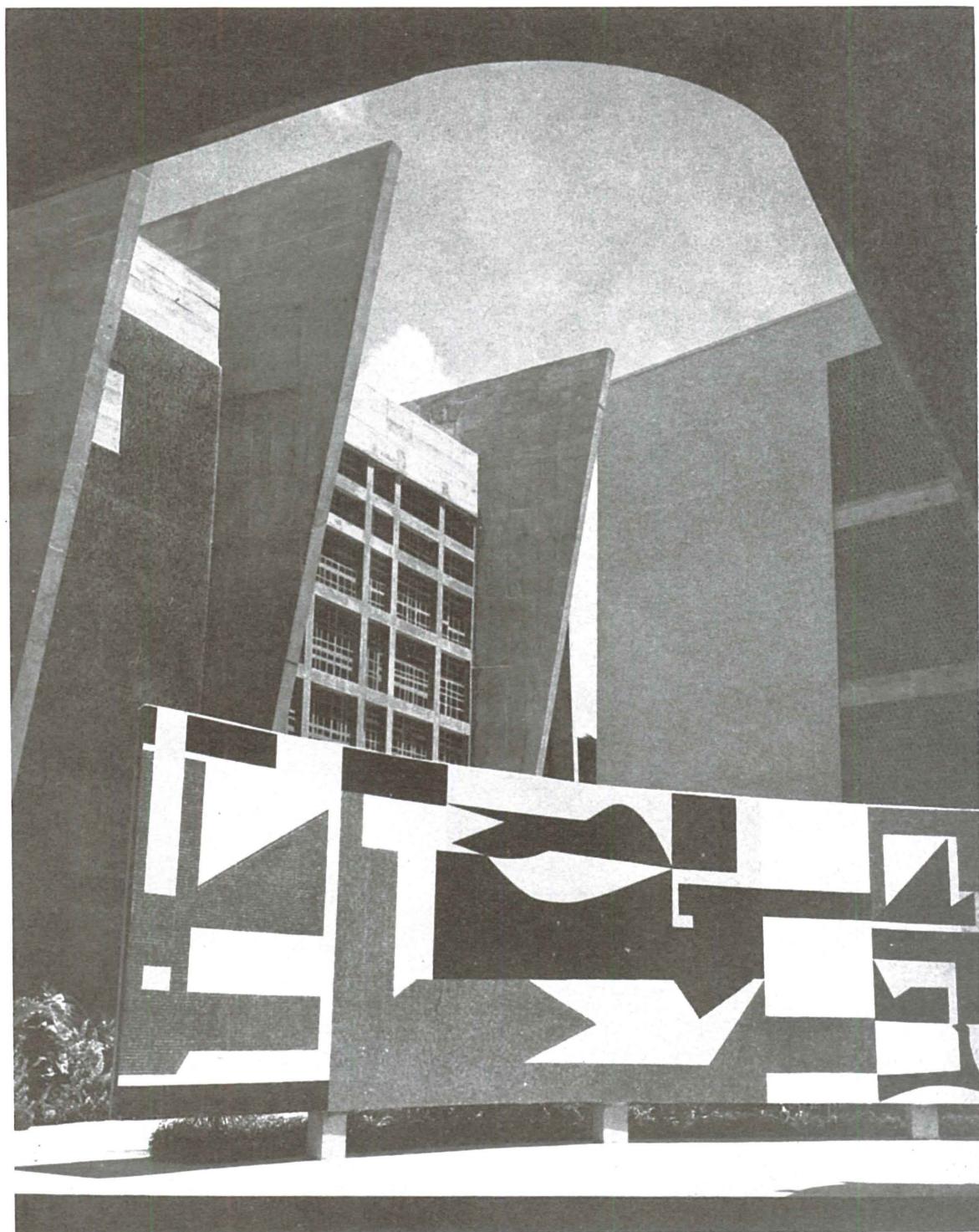
First movement—the principal aim of the artists collaborating in this movement was to prepare the visitor for the second movement, to disarticulate the volumes of the museum, to destroy surfaces and give the architecture a light and airy and transparent appearance.

Second movement—The intermediary space leading from the buildings of the main court to the cultural center proper. The various works prepare the visitor for approaching the essential core of the whole.

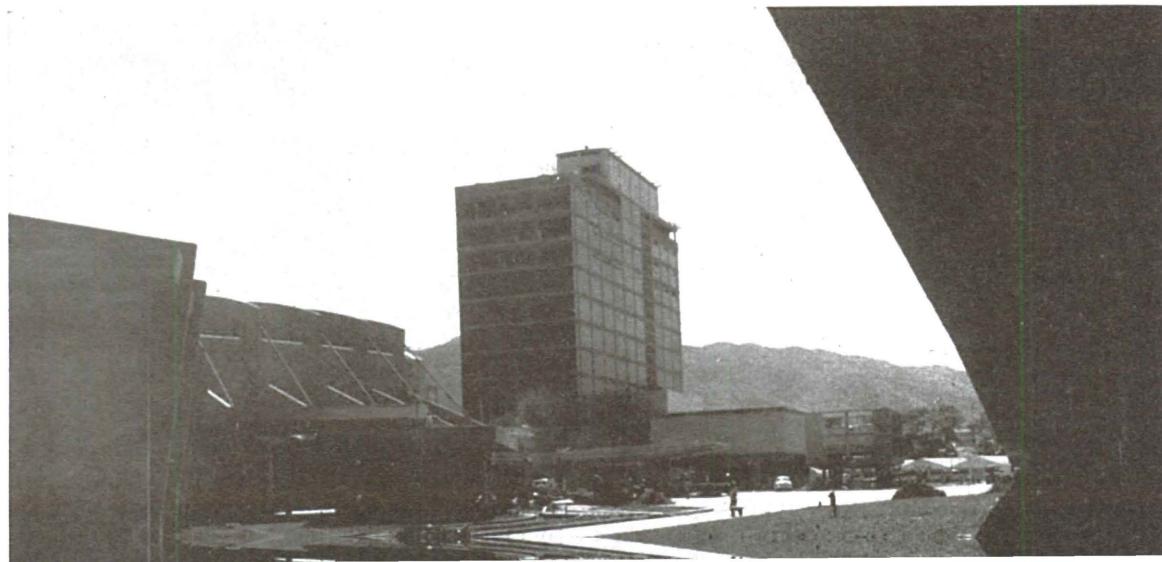
Third movement—The cultural center is reached by way of the covered court, vital center of the entire composition, prolonged and accentuated by the elements of painting and sculpture given great power of expression by colors, unfolding and changing as the visitor walks through. The third movement is an attempt to realize visually the contemporary concept of "Time-Space." The variety of the materials used: concrete, ceramic, glass mosaic, bronze, stone, wood, etc., and the search for structural forms in some of these elements result in an interpretation of the mural completely free from the traditional two-dimensional conception. A dynamic tri-dimensional activity is achieved through forms and colors. The theme of this third movement is developed in two parts of the building to exalt the essential qualities one would want the student to acquire: on one side, faith, joy, enthusiasm, and on the other, imagination, invention, the creative spirit.

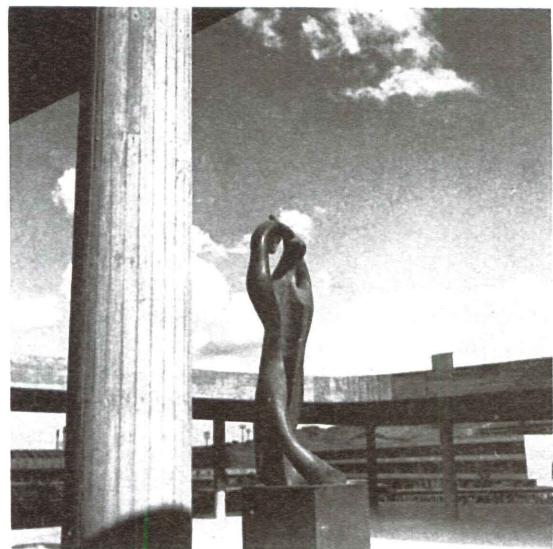
Fourth movement—This movement is planned for the entrance lobby of the building containing the library, the exhibition room, and lecture room attached to it. It affirms the general environment and prepares for intellectual effort and meditation.

Fifth movement—The murals are distributed throughout the entrance to the small auditorium for chamber music. Another variation of a musical order, with the same abstract characteristics as music.

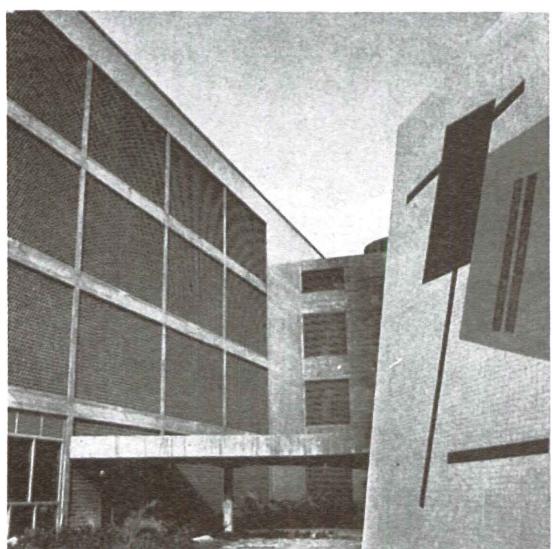


LIBRARY AND AUDITORIUMS

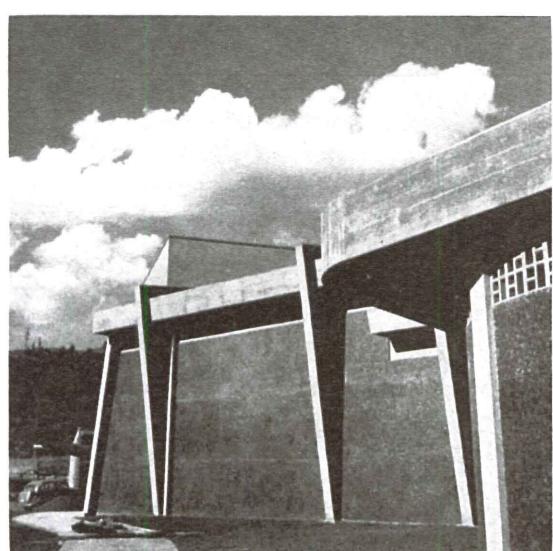




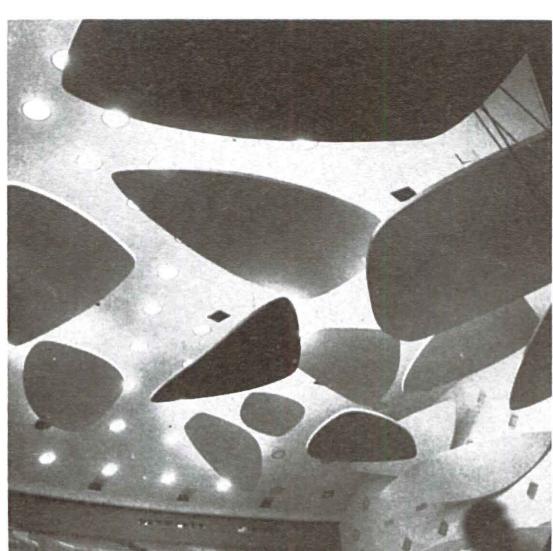
SCULPTURE BY HENRI LAURENS: THE AMPHION



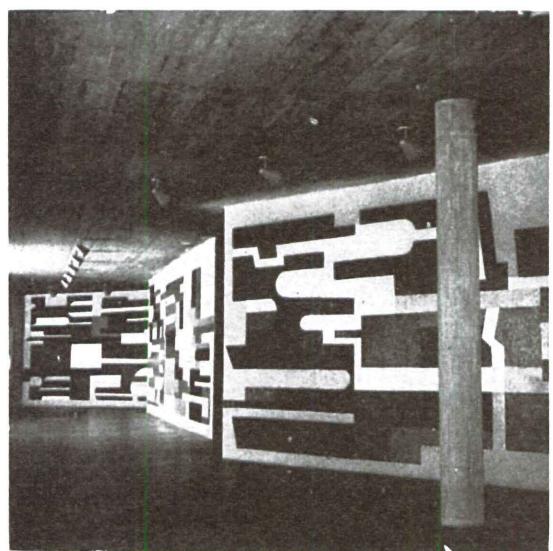
MURAL BY MATEO MANAURE



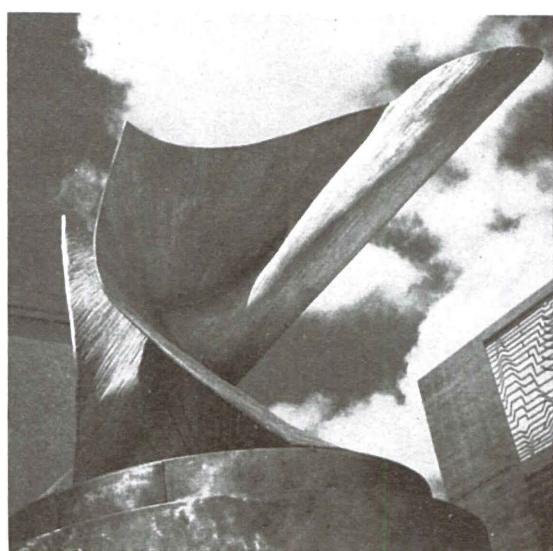
SMALL AUDITORIUM



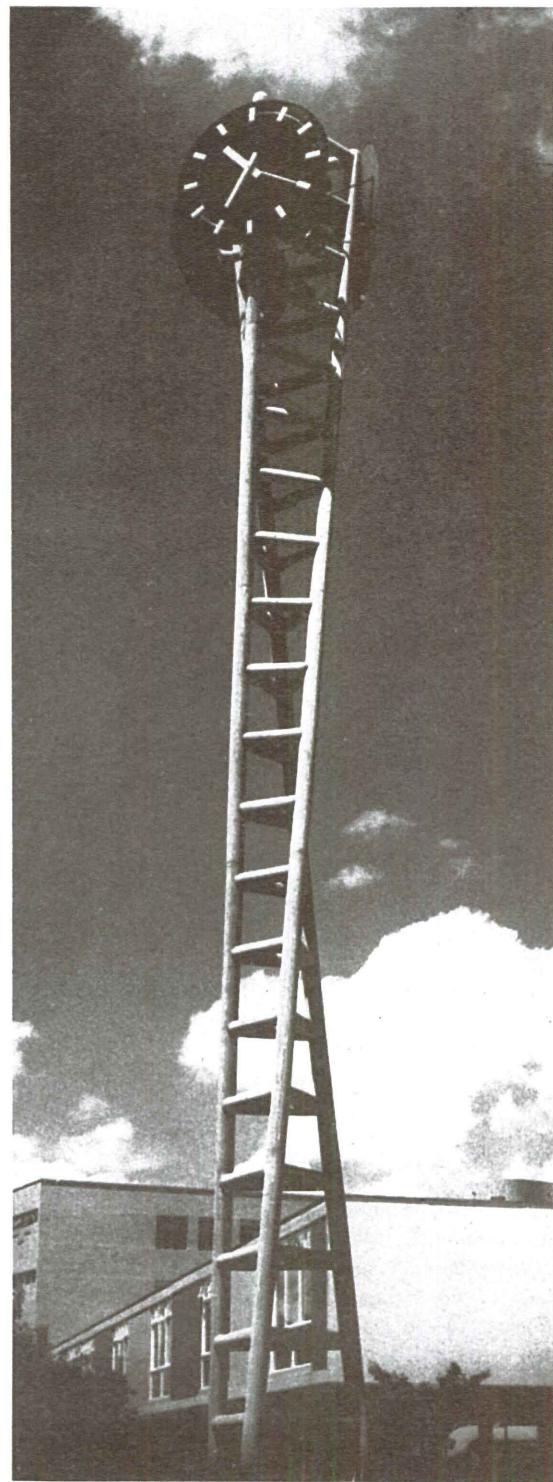
CEILING OF MAIN AUDITORIUM—STABILE BY ALEXANDER CALDER



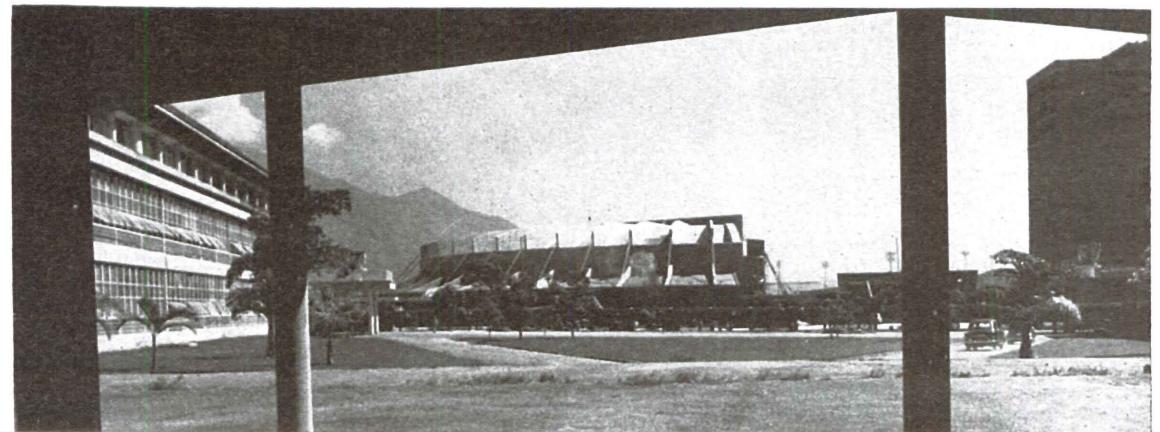
LOBBY OF SMALL AUDITORIUM; MURAL BY PASCAL NAVARRO

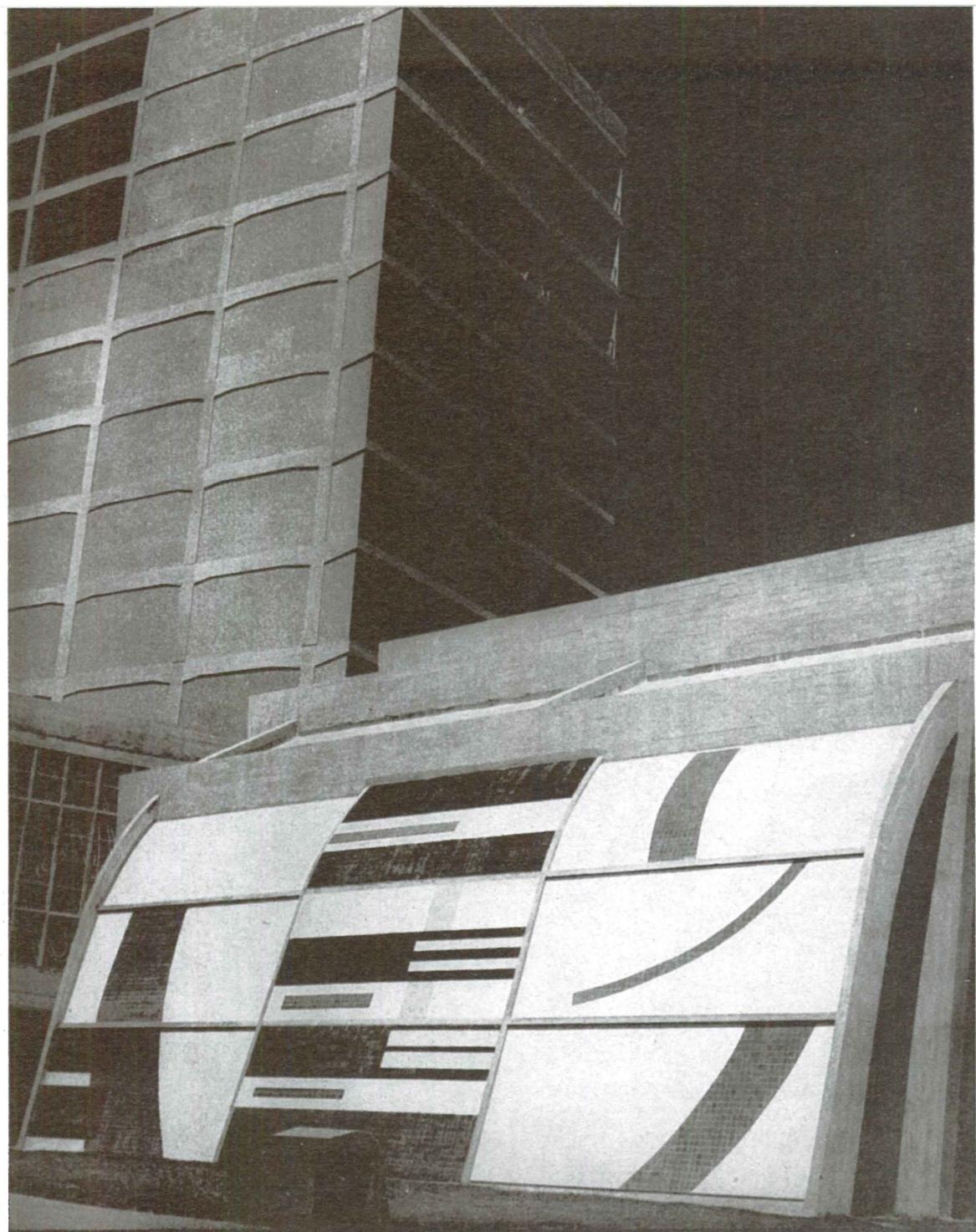


MURAL BY VASARELY; SCULPTURE BY ANTOINE PEVSNER



SMALL BELFRY





LIBRARY AND SMALL AUDITORIUM, MURAL BY MATEO MANAURE

In the group of buildings constructed or about to be constructed in the University City, the architectonic system that has as its basis the Library and the Main Auditorium constitutes the spiritual center and will be the active nucleus of all cultural manifestations of both the University and the Capital.

It has been thought that this center, because of its character and the resultant solution, offers magnificent possibilities for a complete integration of architecture with painting and sculpture, for the accomplishment, in the most contemporary vocabulary, of an effective realization of a "Synthesis of the Arts."

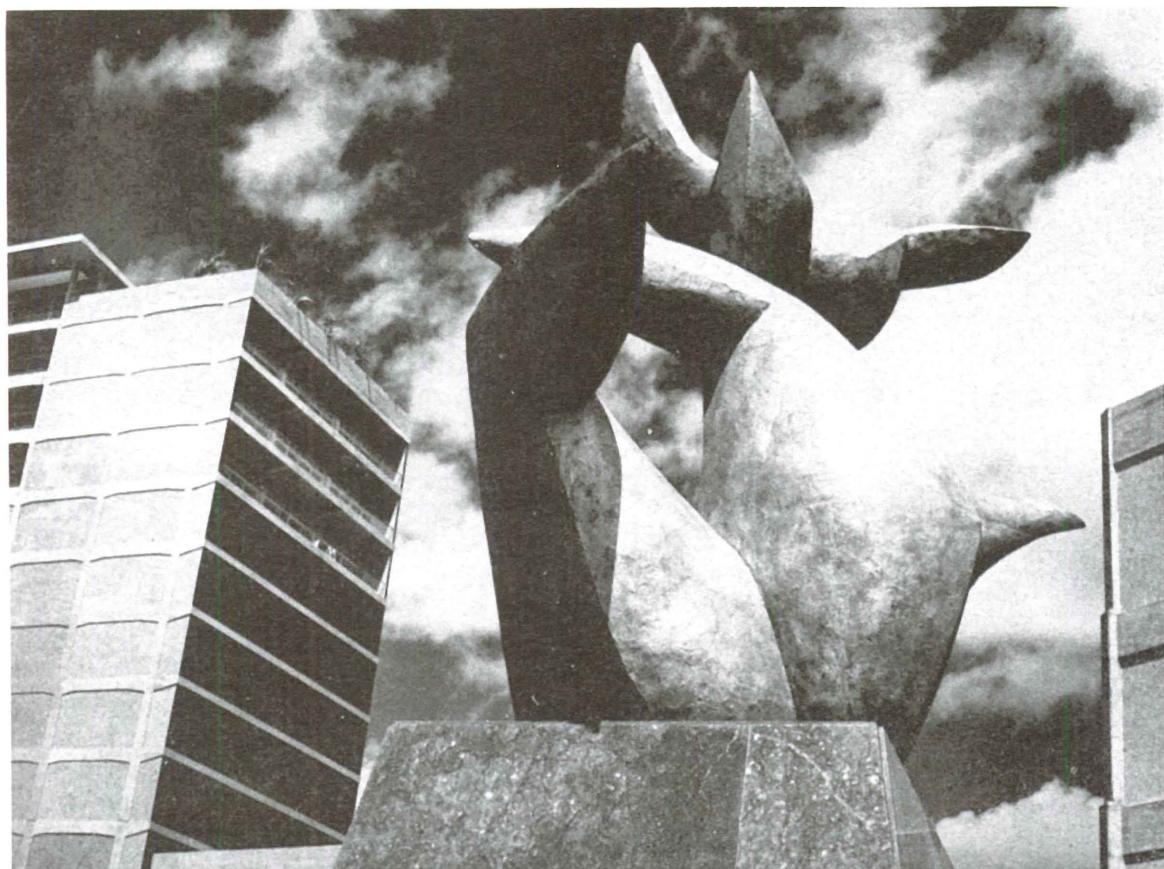
In the field of the plastic arts a necessity for the integration of painting and sculpture in architecture is being formulated: the return of the ancient components of color and volume to the white architectural organism utilizing the languages particular to the major arts, now purified by a long evolutionary process.

To limit oneself to mere decorative equality, or to place paintings and sculptures in apparently adequate sites would have no more value at the most, in terms of a union of the arts, than a museum collection.

The idea of this union can be crystallized with positive results only when the paintings and sculptures find the architectural reasons for their being in the very climate of the construction and in function of the spatial elements which constitute the building.

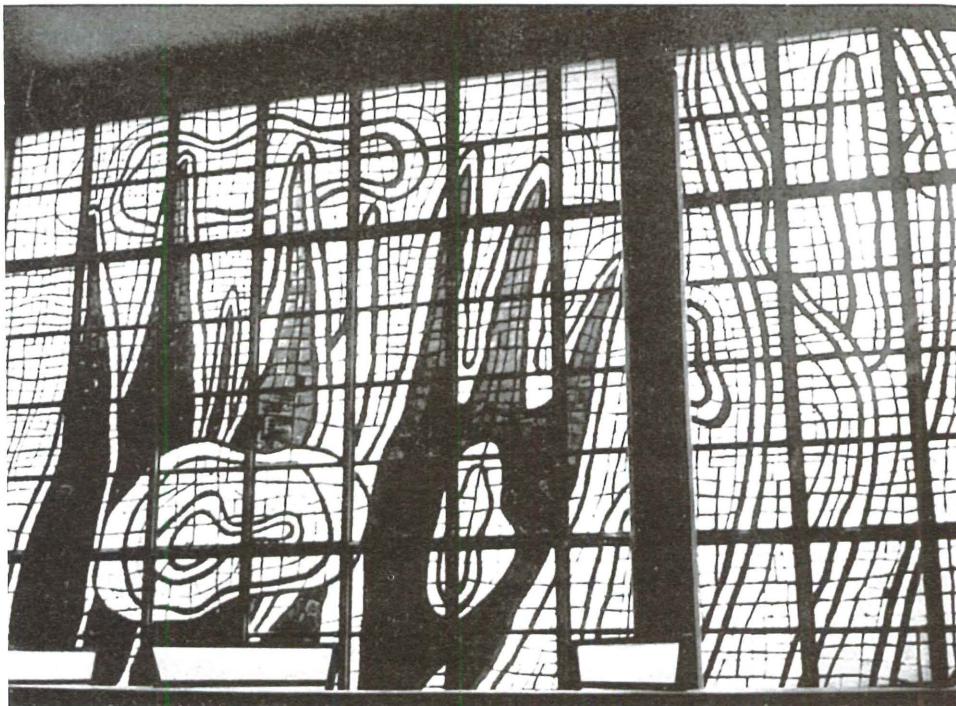
This is the true conception of the synthesis of the arts: to corroborate, to accentuate; or, contrarily, to destroy and project into space the architectural groups the architect finds it necessary to have corroborated, accentuated or projected.—Carlos Raul Villanueva

One must know the value of volumes, their meaning, their strength, their power of pressure or oppression; and such knowledge can only be acquired through the frequentation of volumes already built, of the building yard, of the workshop where plans are drawn, and where a technique can be learned through which, by means of the simple working drawings, the architectural idea is incarnated, manifested and, one day, realized.—Le Corbusier

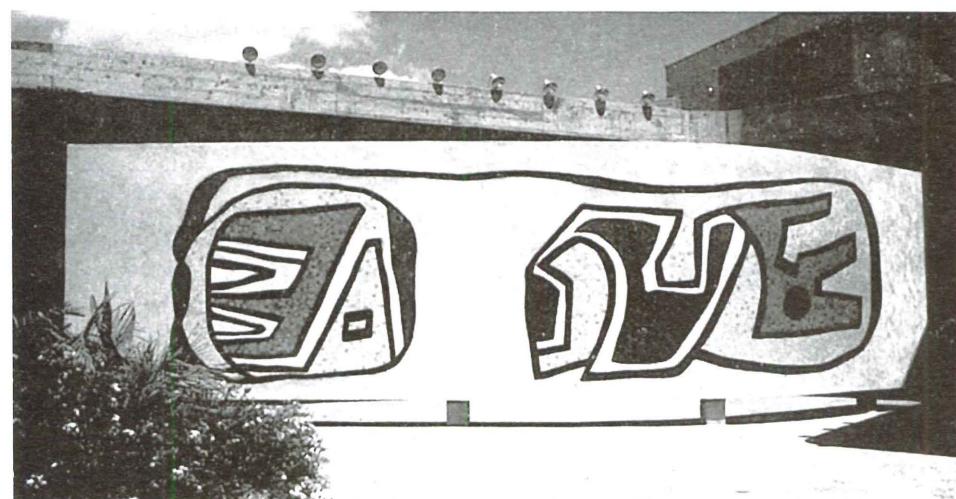


SCULPTURE BY BALTHAZAR LOBO

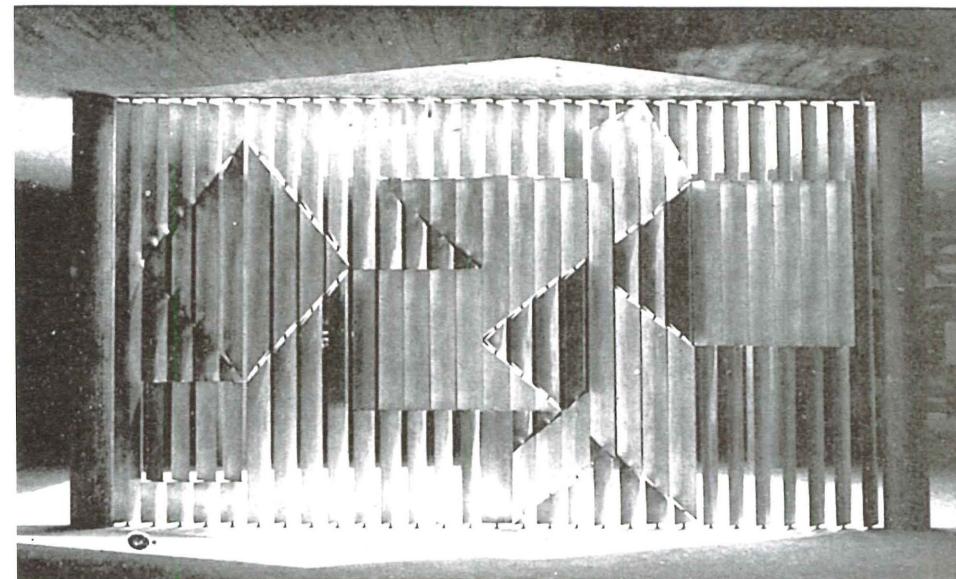
LOBBY OF THE LIBRARY—WINDOW BY FERNAND LEGER



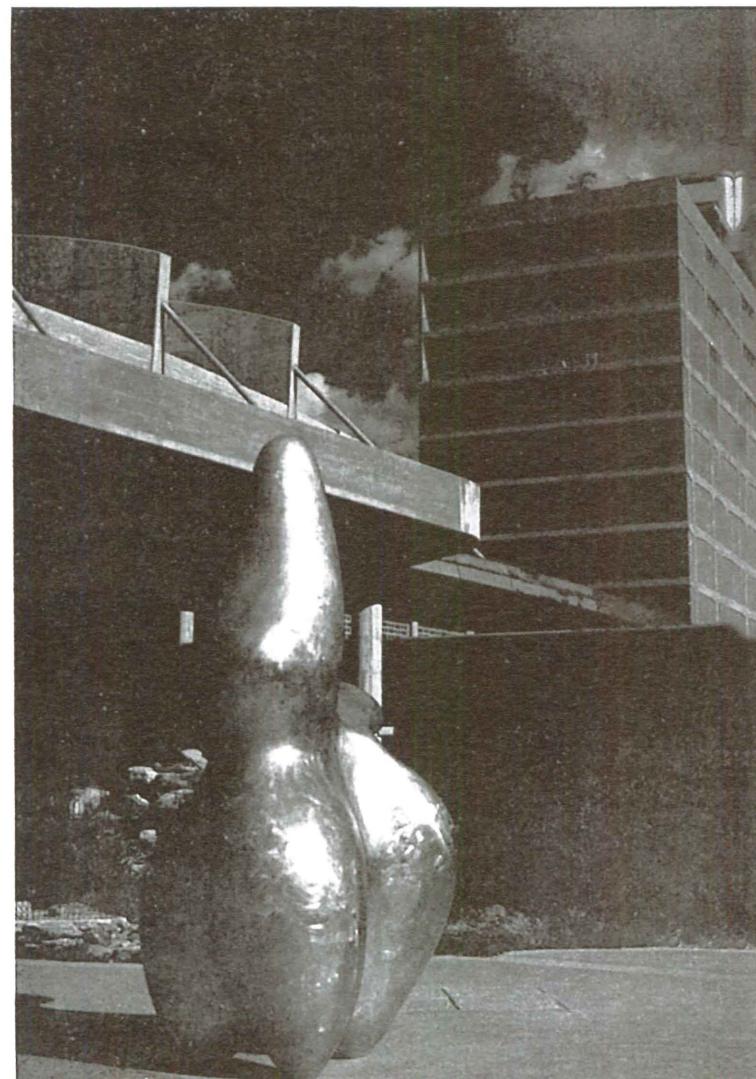
MAIN AUDITORIUM



MURAL BY FERNAND LEGER IN THE COVERED COURT



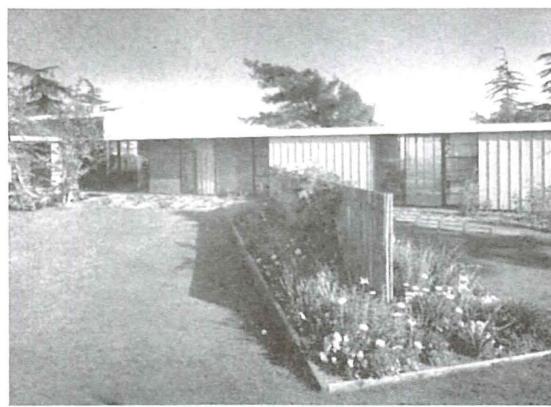
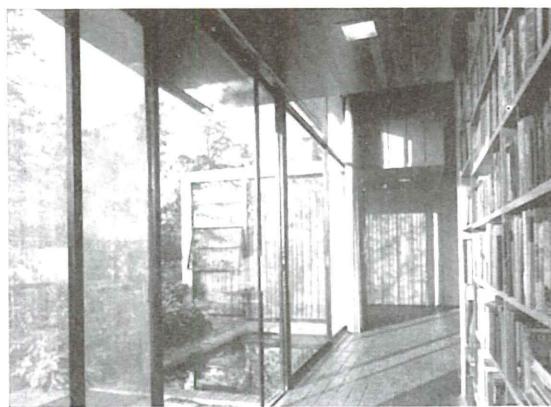
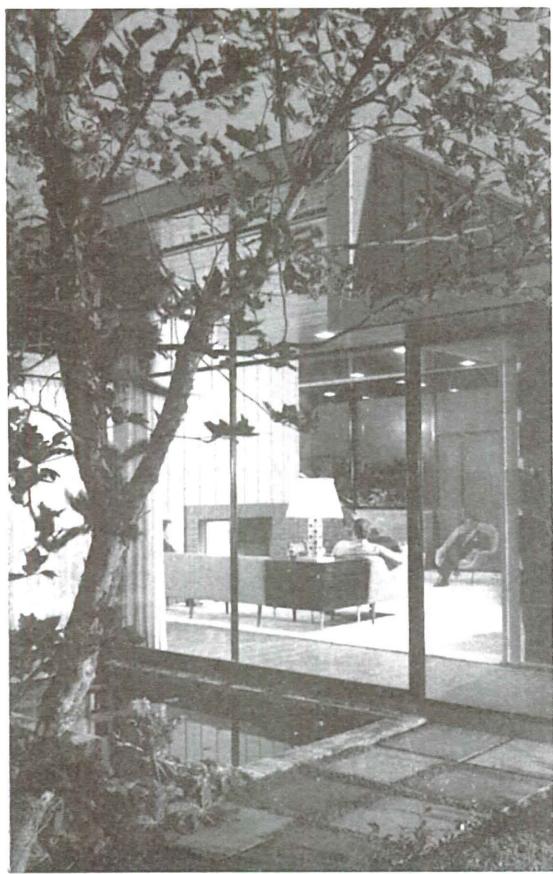
LOBBY OF SMALL AUDITORIUM WITH AN ALUMINUM ELEMENT BY VICTOR VASARELY



SCULPTURE BY JEAN ARP

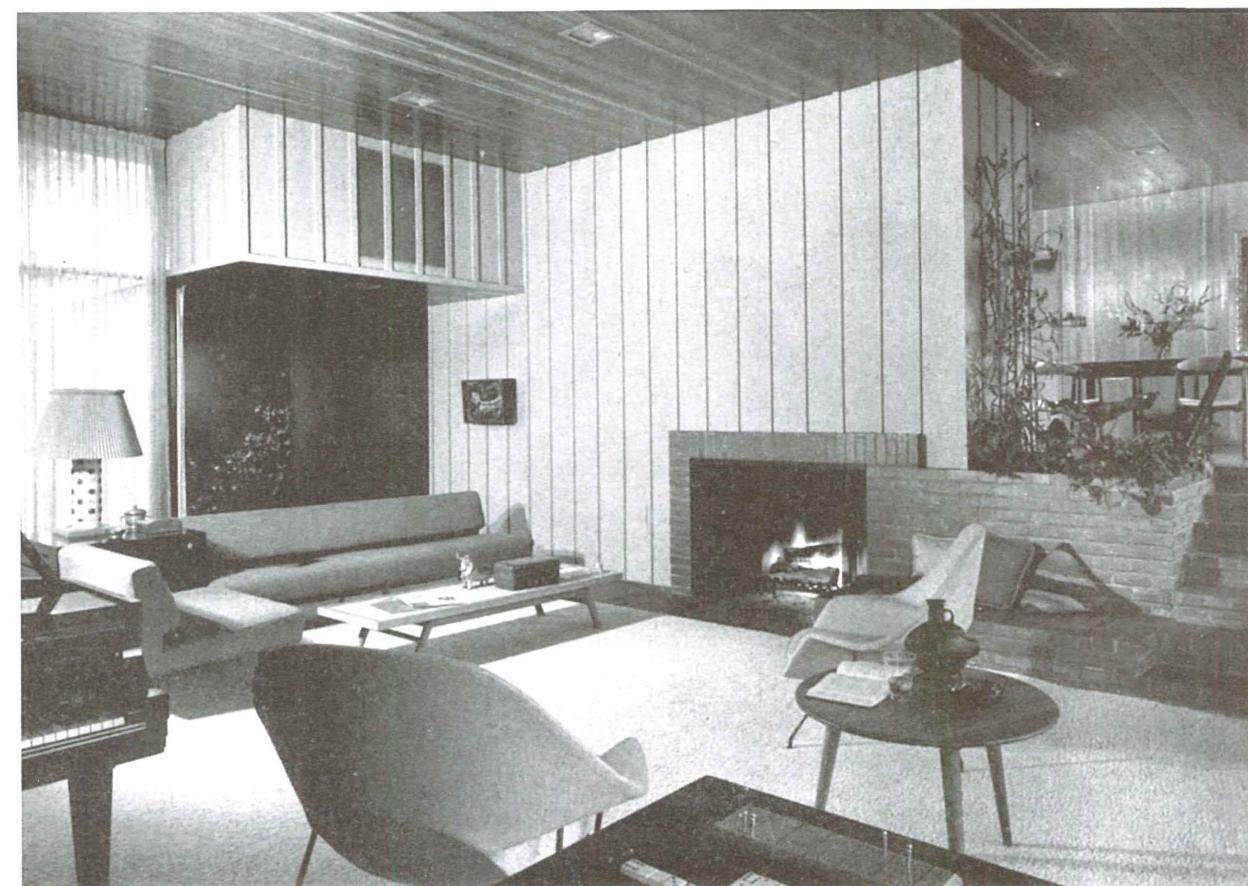
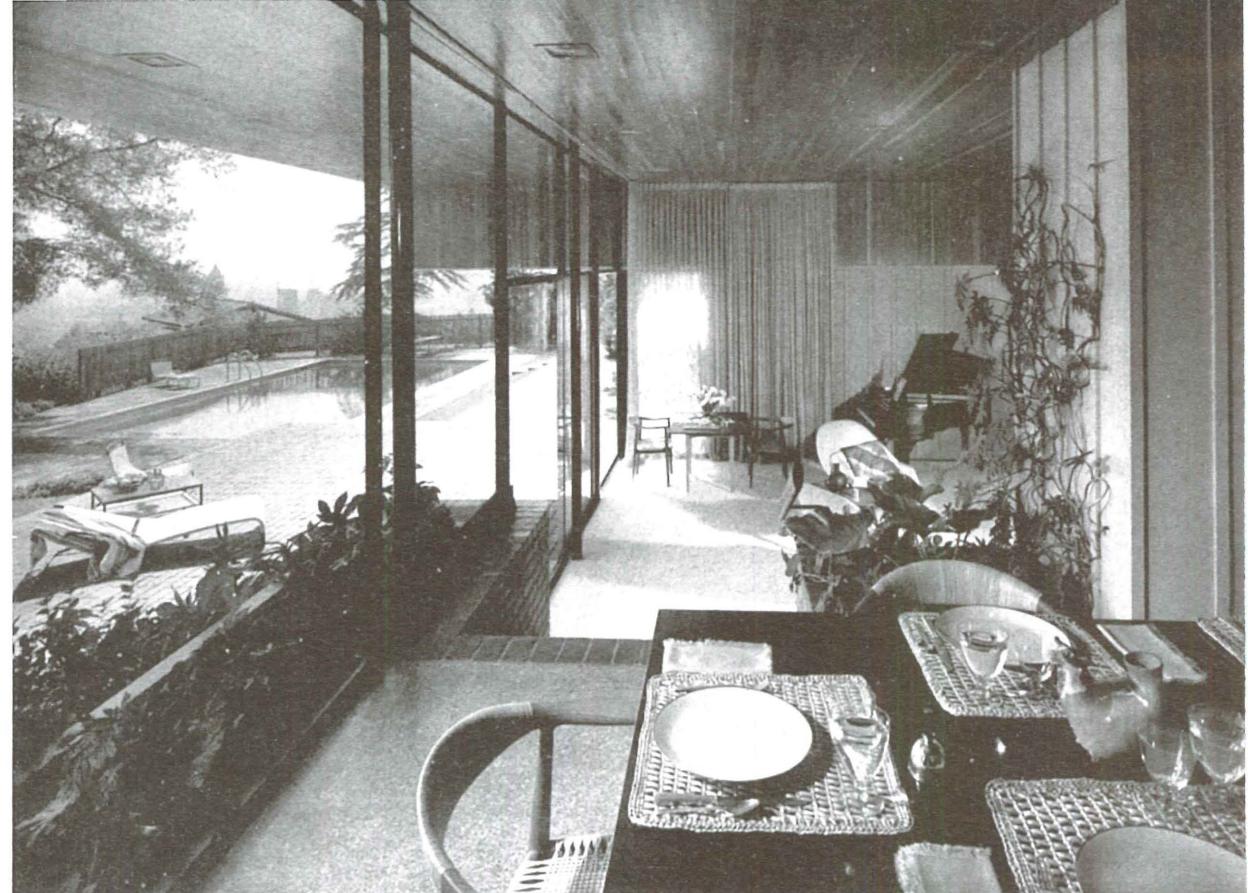
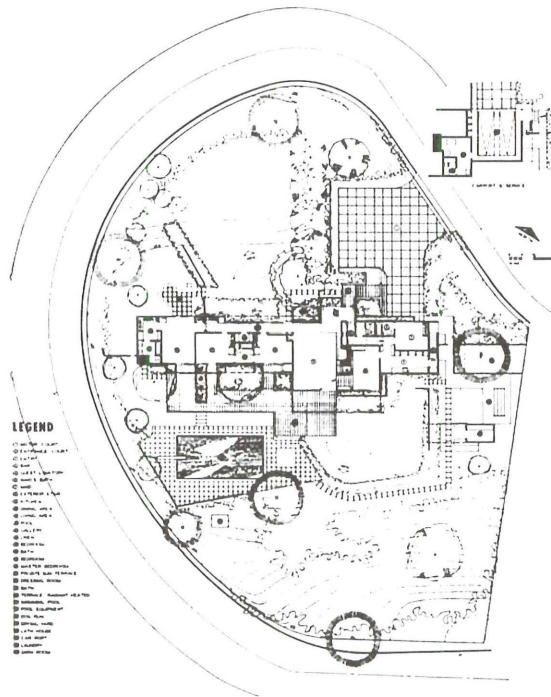


City House by GEORGE VERNON RUSSELL, Architect



This city house is located on the top of a thickly populated promontory. The view is almost entirely uninterrupted to the southeast, south, and west on one major exposure, and to the northwest and north on the other. The first looks directly over the city and on to the Pacific shore towns. The northern view is across a canyon to farther and higher hills. Advantage was taken of the ascending spiral road approaching the lot which presents a sheer rock bank varying from eight to ten feet in height up to the point of entry in the motor court. No adjacent hills are close enough to encroach on privacy.

The usable portion of the site was limited and a split-level solution was suggested: the garage and certain service facilities on a depressed level; the main entrance, living and sleeping areas on an intermediate level; dining, cooking, and maid facilities on an upper level over the garage. Functions to be housed on the different levels were established after careful consideration of views, relationship to garden terraces and swimming pool, and desirable scale of structure. The dining area was located on the highest level giving it the uninterrupted view. It was felt that the living room should have direct access to the terraces and gardens adjacent to the swimming pool. As a contrast to the activity on the south terrace, the northern garden is a simple lawn terminating in moderately high planting and effectively screened from the motor court by walls and planting. The guest entrance gives little indication of the openness of plan that becomes apparent upon entry. It may be reached conveniently from the kitchen, and so may be the unobtrusive bar in the secondary hall leading to service facilities. The common level ceiling of

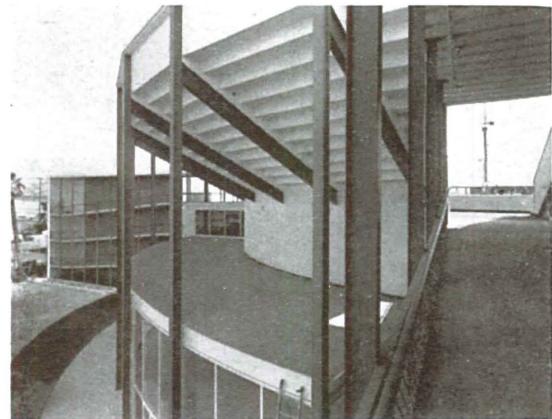
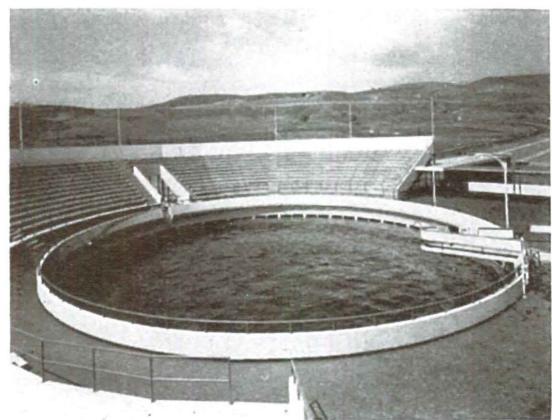


the dining room, living room, and large exterior overhang tends to integrate these areas with the resulting scale a premeditated objective. This ceiling is natural finish Douglas Fir flooring. It continues down the west wall of the living room to the height of the gallery ceiling, then along that ceiling and the exterior overhang. The south overhang is cantilevered by the wings which act as a protection from low east and west sun, and also as a transition of scale from the higher portion of the structure to the modest height of the bedroom wing. Overhangs have been used only where considered necessary. For a shadow pattern the bedroom wing sun protection is made of slats with cypress screen dividers between rooms.

In general, the materials used are of a familiar character. Exterior and living area interior walls are for the most part painted resawn redwood board and batten. As a contrast solid Honduras mahogany brought to a very high, dark finish was used on various details including the bar, buffet and built-in dining room table. Except in the gallery, plaster has been used in the bedroom and service wings. Wood framing and slab floors generally prevail although some steel was used over the living room, and joist floor construction was used on the higher levels. Steelbilt frames for sliding glass doorwalls were integrated with awning-type steel sash achieving openness or security when desired. Common brick, cork, and carpeting are all used in living areas. Bath walls are lined with standard gauge linoleum. Interior doors and trim are natural finish, vertical grain Douglas Fir. The entire house and part of the south terrace is radiantly heated; cool ocean breezes obviate the necessity for air conditioning.

OCEANARIUM

By Pereira and Luckman, Architects



AERIAL PHOTOGRAPH COURTESY PIONEER-FLINKOTE COMPANY

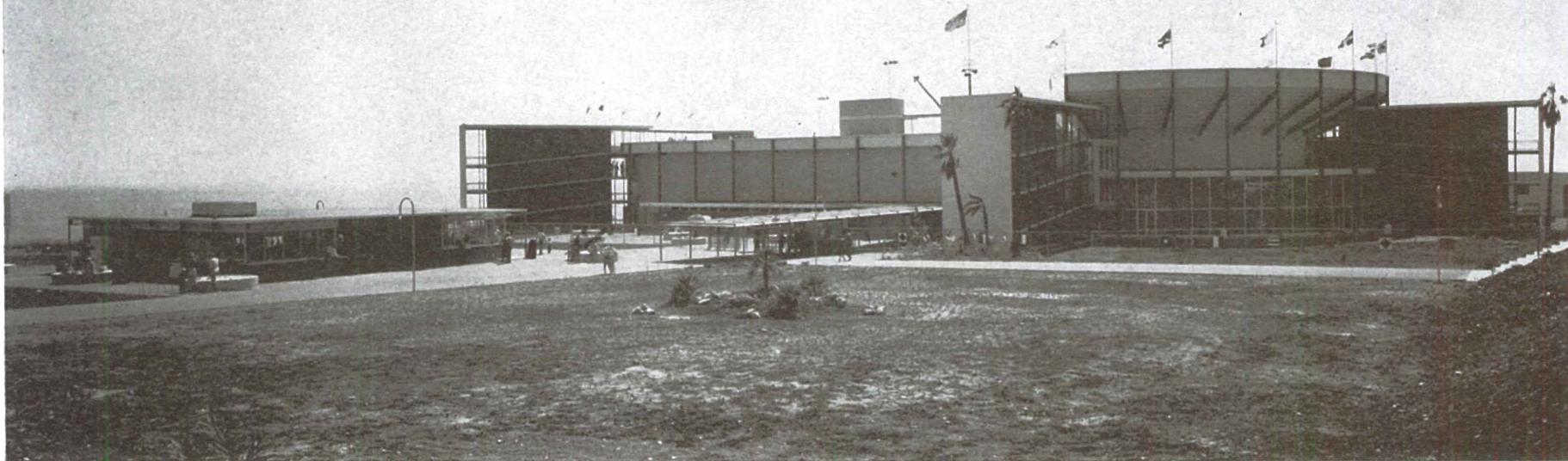


This project located on a tract comprising the southernmost tip of the Palos Verdes Peninsula has as its center what at the moment is the world's largest Oceanarium. The completed project will have in addition an inn and a group of shops.

The Oceanarium building is composed basically of two steel tanks; one circular at 80' in diameter and the other oval 50'x100'. The principal purpose of this structure is for the exhibit of live fish and under-water viewing. To perform this function, the tanks are provided with three superimposed concourse levels for spectators with the walls of the tanks having a continuous ring of high-strength, double-glass ports for viewing. The circular tank has a grandstand at the upper level for surface viewing of the tanks.

To determine the structural framing of the tanks, a thorough investigation was made into the possibility of ordinary concrete, past tension concrete, and steel framing. From the standpoint of (a) mass of material which affected seismic loads and (b) cracking which would cause maintenance leaks and (c) flexibility of framing materials, it was decided to frame the structure with structural steel. The structure is surrounded by radial rigid bents to resist horizontal loadings with light-weight concrete floor slabs at the concourse levels.

The determination of the lateral seismic forces



that could be expected in this area and their effect upon this type of structure required a considerable amount of original development. Since there is no precedent for seismic loads on this type of structure the actual magnitude and effect of these loads had to be thoroughly investigated. The Oceanarium does not respond readily to either tank analysis or building analysis since it is open at the top and all of the walls are pierced for continuous viewing windows. In order to approach this problem realistically, it was decided to subject the characteristics of the El Centro 1940 earthquake into the structure. This particular earthquake was selected as the criterion since the intensities involved are the most severe of any recorded in this area and also documented information concerning the motion and accelerations of the ground movements is very well recorded and reliable.

Essentially there are two lateral loading characteristics that were investigated (1) the dynamic impulses resulting from inertia forces of the effective mass of the tank of water during an earthquake. (2) the unequal hydrostatic forces at opposite sides of the tanks due to the undulating action of the water surface. These two forces were calculated for each principal direction in the oval tank and for any given direction in the circular tank and the maximum possible forces were determined. It was then decided that the

most effective way of resisting these forces would be to provide a series of concrete ring girders that would serve a dual role of providing concourse levels for spectators and also the structural function of transmitting the lateral forces to the shear resisting rigid frames.

These shear resisting elements are provided by means of a series of 32 radial, 3-story, rigid frames surrounding the tanks. The lateral deformation induced by the seismic forces is distributed to the rigid frames in proportion to their stiffness by the concrete ring girders in translation. These rigid frames then transmit the lateral forces into the foundation structure.

The existing soil is of such poor structural quality that possible foundation settlements that would be encountered introduced critical stresses into the rigid frames. This possibility was eliminated by the use of a continuous mat foundation under each tank.

The mat foundation is approximately 4 1/2 feet thick. To correct the poor soil characteristics, all top soil in varying depths from 3 feet to 8 feet was removed to the shale formations below and then replaced with imported, controlled, and compacted fill.

The illumination in the viewing corridors had to be adequate for the safety of the general public, yet so unobtrusive as not to reflect into the viewing window glass. Because of the low

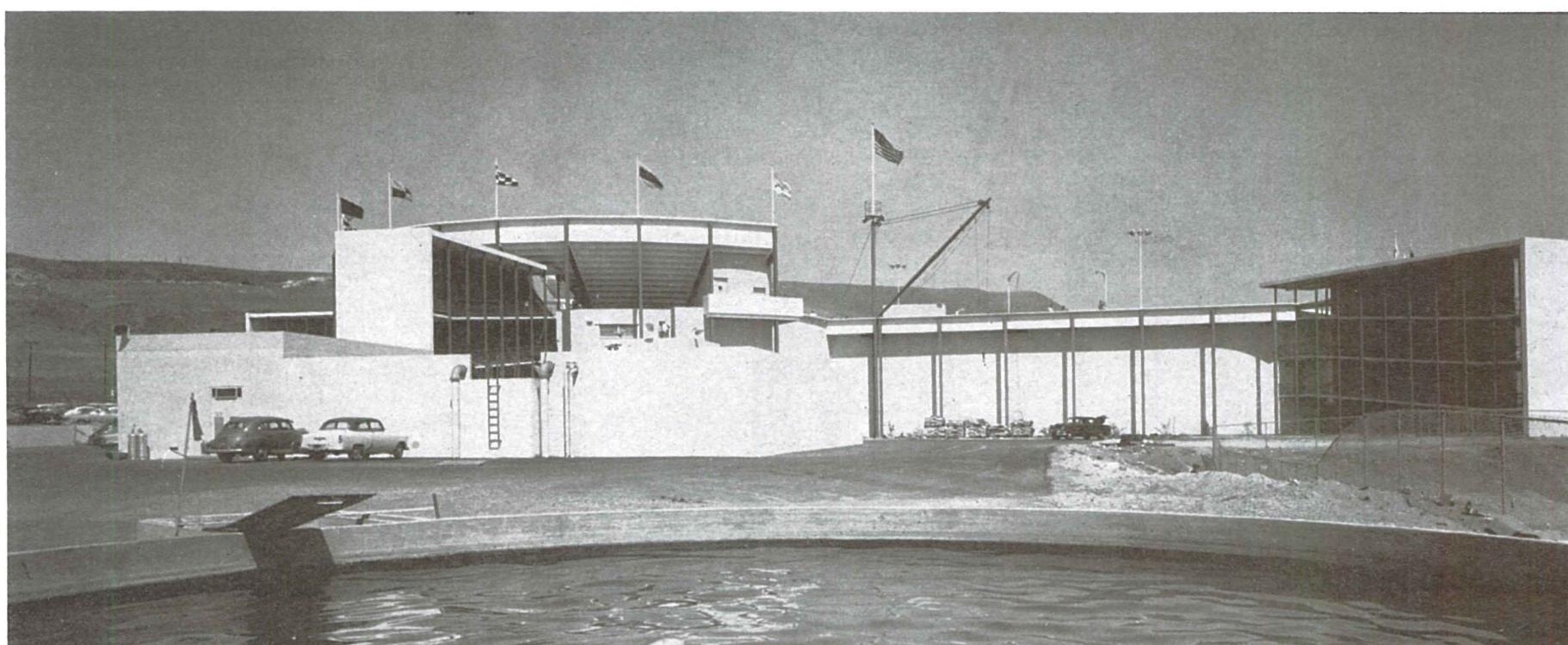
ceilings, ordinary lighting fixtures would have been too bright.

A low, wide-spread, black-light method of illumination was developed. A 40-watt, black-light, fluorescent tube was mounted directly above each view window, shielded from any normal viewing angle, yet permitted to project its rays onto the ceiling.

The ceiling was painted with a material which becomes fluorescent when activated by black-light rays. By careful control of the quantity of paint in inverse proportion to its distance from the black-light tube, the ceiling was made to glow uniformly. The glow was not only soft, but also widespread, thus providing an illumination which did not compete with the viewing windows for eye appeal. Further, by careful selection of color in the black-light paint on the ceiling, a definite underwater atmosphere was introduced into the corridors.

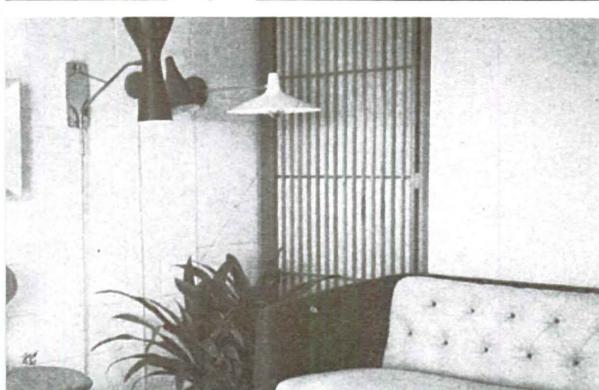
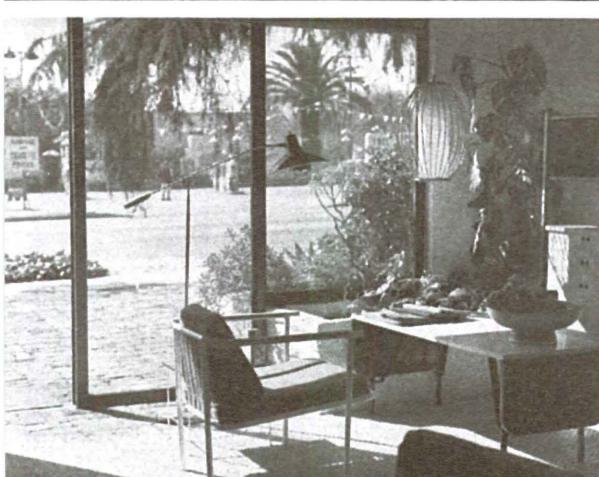
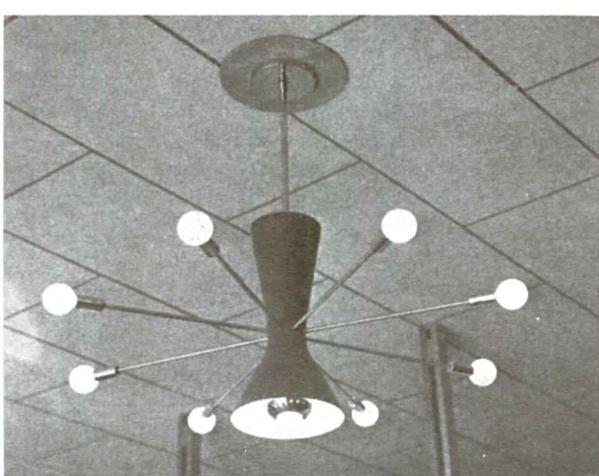
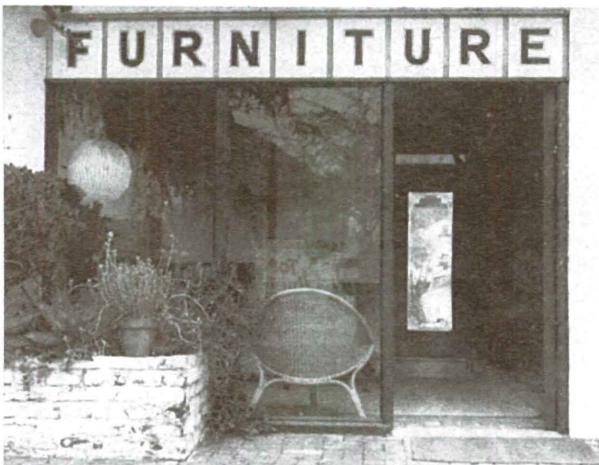
By utilizing the economy inherent in fluorescent and by carefully designing maximum use of the black-light rays, the method effected considerable cost savings.

The eye shield in front of the black-light tube was coated on the rear with fluorescent pigment to provide an illuminated view box. The front of the shield will be used to mount color transparencies or other descriptive matter of general interest to the public.

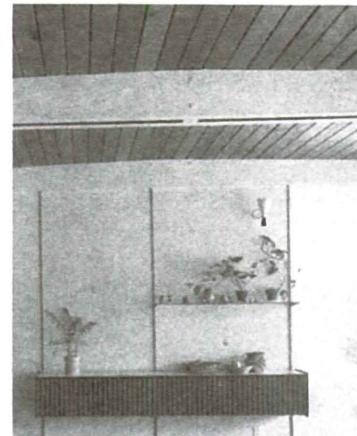
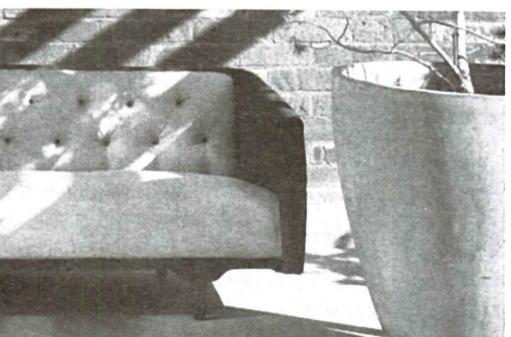




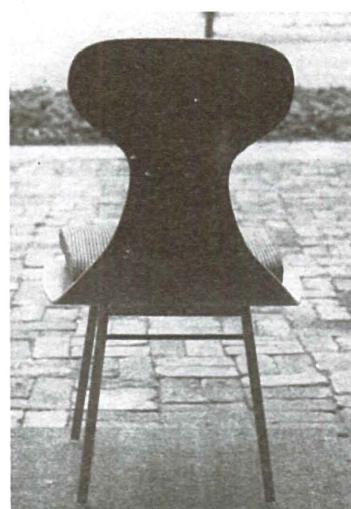
PHOTOGRAPHS BY JAMES H. REED



STEWART MACDOUGALL AND KIPP STEWART

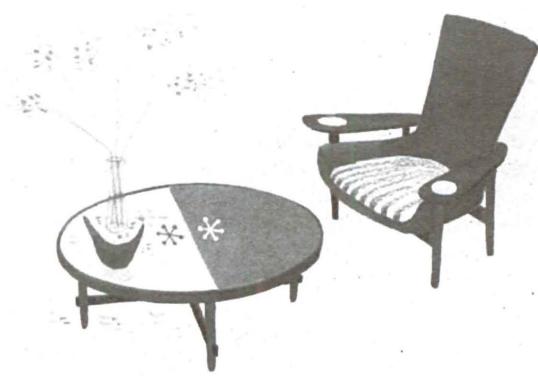
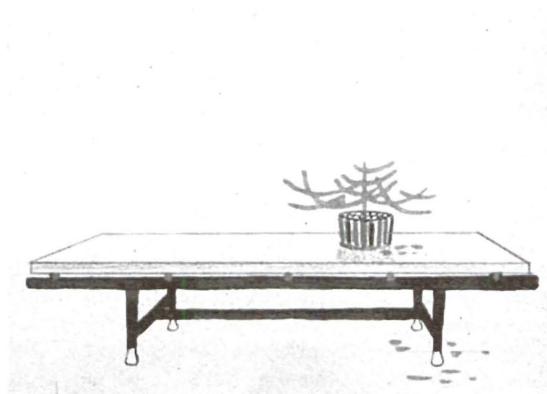
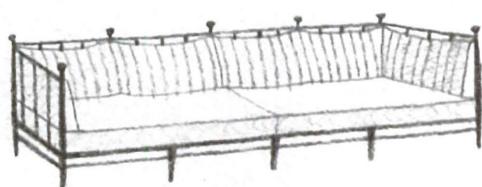


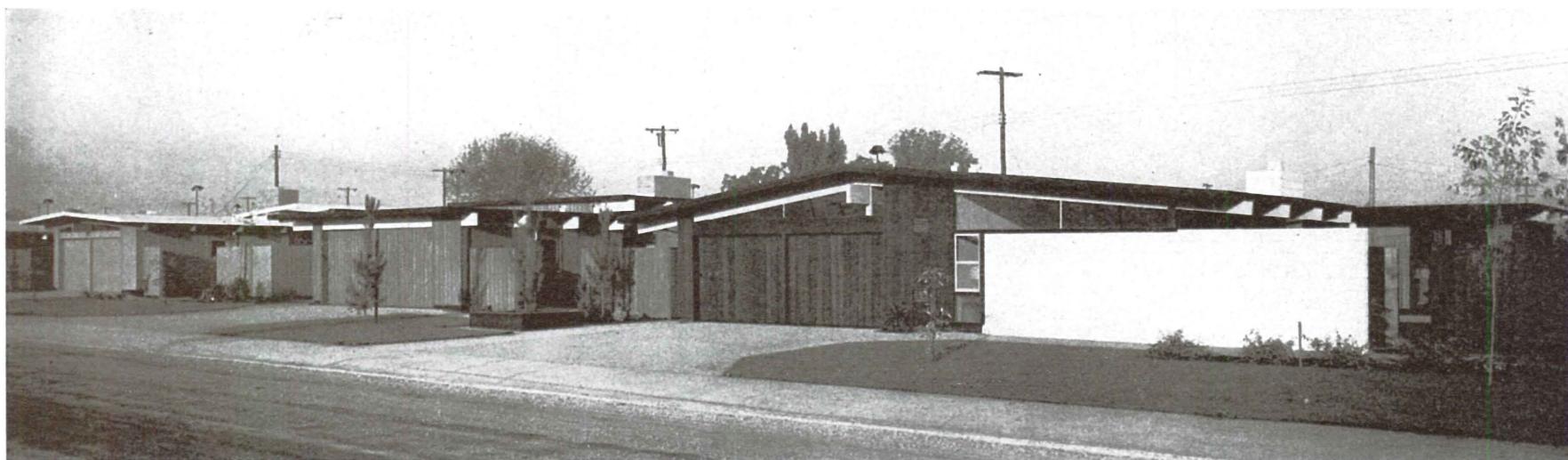
PHOTOGRAPH BY S. C. BURDEN



Interior design well integrated with modern architecture is rapidly becoming a skilled profession which requires trained specialization. These two designers in joining forces to offer a professional approach to the subject have as their objective to be of service to architects through the development of interior planning, with color and material selection, designing and supplying furniture and lighting fixtures; this to be followed by the execution of graphic material, signs, stationery, etc., in order to unify the total concept.

The second major objective is the development of furniture for production. On the opposite page are the illustrations of several pieces scheduled for January manufacture. They are carefully keyed to existing tooling and techniques and will be medium priced.





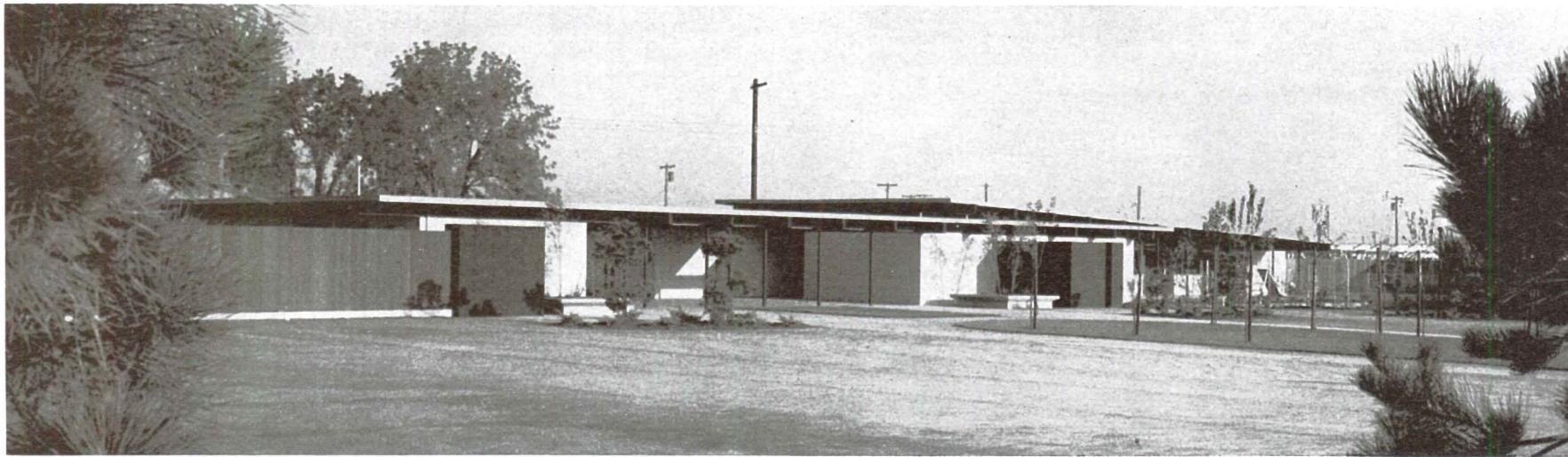
GREEN MEADOWS, A Community Development

A. Quincy Jones and Frederick E. Emmons, Architects for Eichler Homes

Thomas D. Church, Landscape Architect

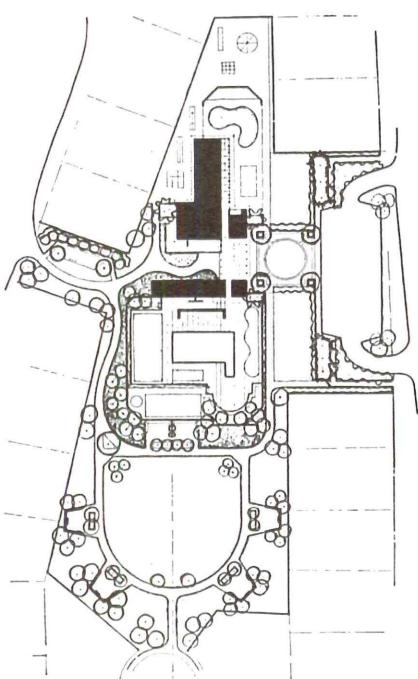
Hilde Reiss, Interiors

PHOTOGRAPHS BY RUSSELL ILLIG



ABOVE: ONE OF THE COMPLETED COMMUNITY CENTER BUILDINGS

BETWEEN: COMMUNITY CENTER PLAN



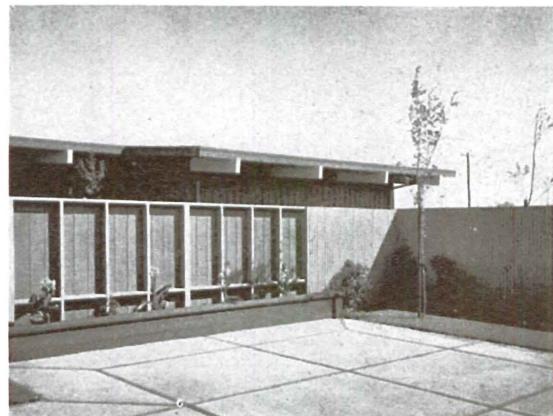
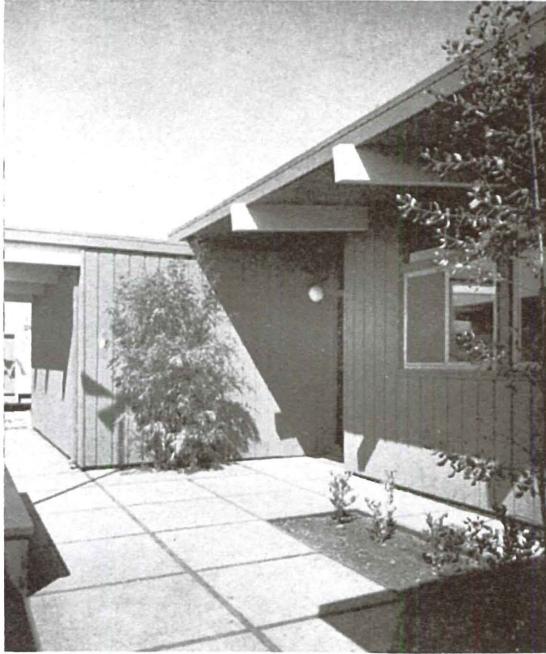
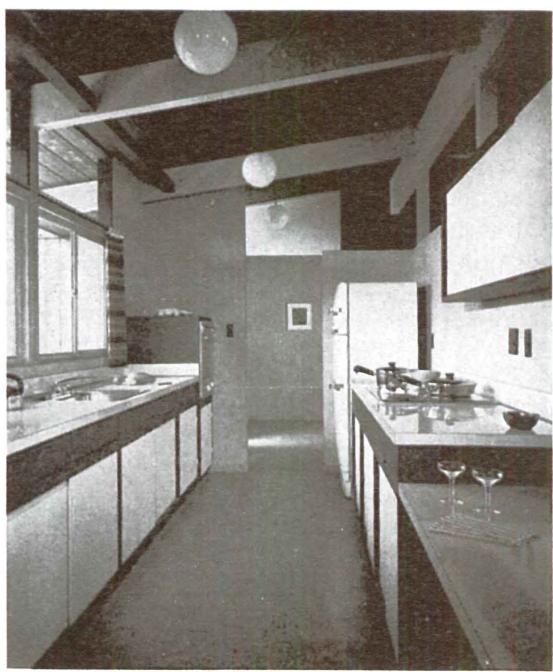
Green Meadows, presented as a project in a recent issue of ARTS & ARCHITECTURE, is the exception to many builders' claims of planned communities and proposed recreation centers. The Green Meadows center, including swimming, nursery school and playground facilities, was completed and in operation before the majority of the houses were built. In this case the division of the overall site into smaller lots was possible without increasing the population density, the excess land being most efficiently used for the benefit of all the home-owners. Not only has the irregular shaped property proven profitable for the builder because of careful street and lot layout, but the community activities themselves have been made economically feasible. The few necessary through streets made the neighborhood safer, and the changes in orientation created by the irregular plan gave the architects an opportunity for more than the usual variety in planning the houses themselves.

A great deal of thought has been given to the proper orientation for each house and completely fenced yards have been provided for the creation of private and easily usable terrace and outdoor areas. In the houses themselves many additional features have been incorporated; among them the all-purpose activity rooms, dining table-bars separating kitchen and dining area, central entry hall planning, large glass areas, with Arcadia sliding glass doors units. There is an exterior entrance to one of the two baths. The houses are all radiantly heated, the wall surfaces are redwood and mahogany. All houses have separate laundry areas, wood burning fireplaces and generous storage space; all have either three or four bedrooms.

The project is located conveniently near schools and shopping facilities; and the community center itself will become a focal point for neighborhood activities, child care and enterprises that concern the residents' interest and well-being.

INTERIORS

In planning the furnishings for these houses it was necessary to be realistic and to avoid the usual "designers' dream room" concept. An effort was made to imagine how real people with active children would put the house to practical use. The furniture used at Green Meadows is of good quality and simple design, and it is reasonably priced. For draperies we used inexpensive materials such as fishnet and theatrical gauze. People are often worried about the expense of covering large glass areas, and it is important to show them how this can be done inexpensively. In some of the living rooms, draperies were omitted entirely since the houses are oriented away from the street and face private, fenced patios. Particular attention was paid to the secondary bedrooms to show how they can be furnished to suit the needs of different ages. One room is arranged for a new born baby, one for a pre-school child; one a bedroom for two boys; others for two adolescents or for guests. The accessories, toys, books, are chosen to give the impression of the "house in use."—Hilde Reiss



LANDSCAPE

I was particularly pleased to work with a builder who would include in his basic price certain features which I feel have always been neglected and which never seem to get done by the ultimate owner. In approaching the problem, the solution was worked out in terms of an integrated scheme of driveway and front entrances so that too many different materials do not appear in a small yard. Too often in the average small house the front porch, the walk and the driveway are three different materials, obviously never studied in their relation to each other. We like to use concrete or any good hard surface material because children are usually playing or driving their rolling stock in these areas. Since most tract houses are low and friendly with the ground, we like to pave completely around the house with certain exceptions. This provides non-muddy access to the house, eliminates splash over the siding, provides good drainage away from the house, allows windows to be washed without trampling the shrubbery. It also puts planting three or four feet away from the house where it belongs as well as esthetically creating a base for the house to sit on. We also developed a terrace properly oriented and well integrated with the house itself. The balance of any lot can be easily landscaped by the owners into grass, flower beds, trees, shrubbery, vegetables, play area, or for any other hobbies or vagaries they might have without spoiling the basic relationship of the house to the site.

In the case of Green Meadows, we were able to bring variations in the driveways, grass and planting forms along the street. This offered a much more pleasing approach to the individual houses, and made access to the front door less mysterious in some cases, in contrast to the monotony of the average subdivision street pattern with straight driveways and lawn areas. This does not always prove to be practical throughout because of the cost factors involved and the buyers' personal tastes, but it has in this case proven itself a practical and pleasing way to approach the problem.—Thomas D. Church

FABRICS

1. *Folata*: one-color print on white linen shown here in copper and yellow; also in black on natural linen; designed by Angelo Testa.
2. *Polka Dot*: A linen casement available in black, dove gray, and red; black, ochre, and green; brown, rust, cerulean blue; designed by Ben Rose for the Ben Rose collection.
3. *Honshu*: a spun silk and bemberg yarn dyed fabric available in seven stock colors; shown here in natural; woven on Jacquard looms; from Boris Kroll Fabrics, Inc.
4. *Suspension*: a handprinted sheer with Fortisan warp; in black on gold, turquoise, lemon, sandalwood or white; from Cheney Greeff & Company, Inc.
5. *Duo Uno*: A one-color print which is an all-over sprinkling of small squares; printed in persimmon red it is available on white linen and sheer batiste; designed by Angelo Testa.
6. *Coppice*: a hand print available in combinations of gray and yellow, mauve and blue, blue and green, brown and woodrose; from Cheney Greeff & Company, Inc.
7. *Open Door*: Studio loom; available in custom colors; designed by Ben Rose for the Ben Rose collection.
8. *Rutil*: cotton and linen in brown, red and gray, designed by Astrid Sampe; imported by Brown-Hunsaker.
9. *Java*: a viscose and bemberg yarn dyed fabric, available in stock colorings; shown here in vermillion, sandalwood, black and parchment; woven on Jacquard looms; from Boris Kroll Fabrics, Inc.
10. *Raff*: Linen; available in red, and blue; designed by Viola Grasten; imported by Brown-Hunsaker.
11. *Glasfiberskugga*: Cotton fabric in black, blue, brown, red, and yellow; designed by Astrid Sampe; imported by Brown-Hunsaker.
12. *Cello*: Cotton fabric available in white, blue, yellow, and green; designed by Stig Lindberg; imported by Brown-Hunsaker.
13. *Kontiki*: Handprint designed by Inge Toft; the design, with colors coordinated by Eszter Haraszty, is available in black on white, black on lemon, black on tomato red, white on black, white on turquoise, white on bachelor blue; from the collection of Knoll Textiles, Inc.



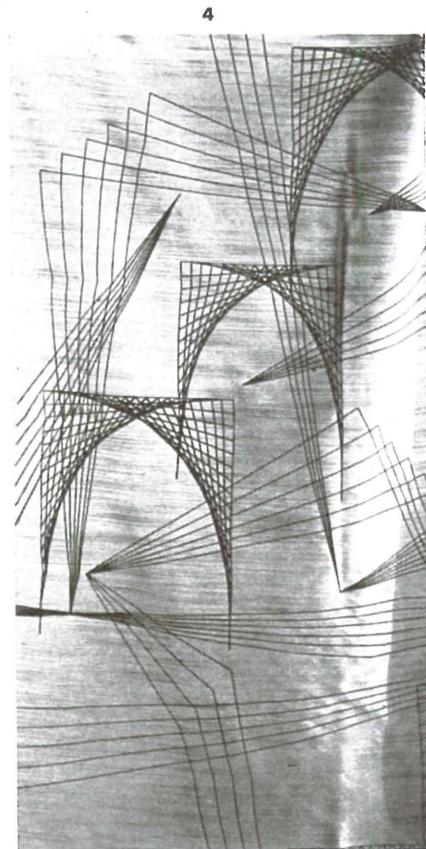
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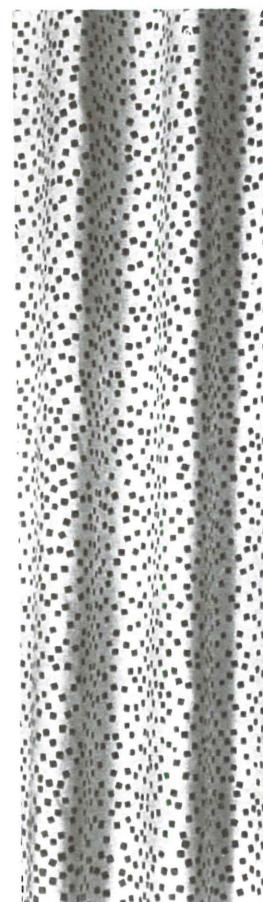
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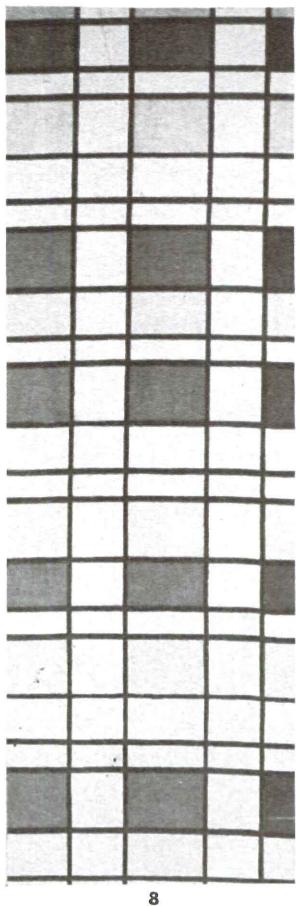
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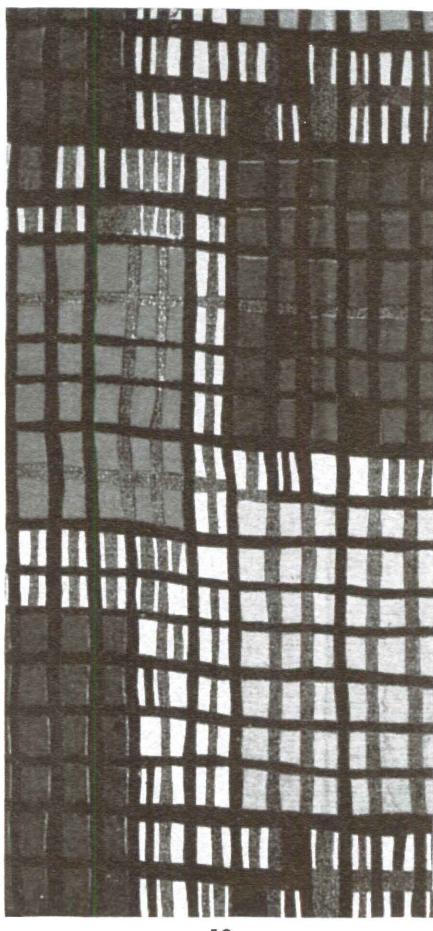
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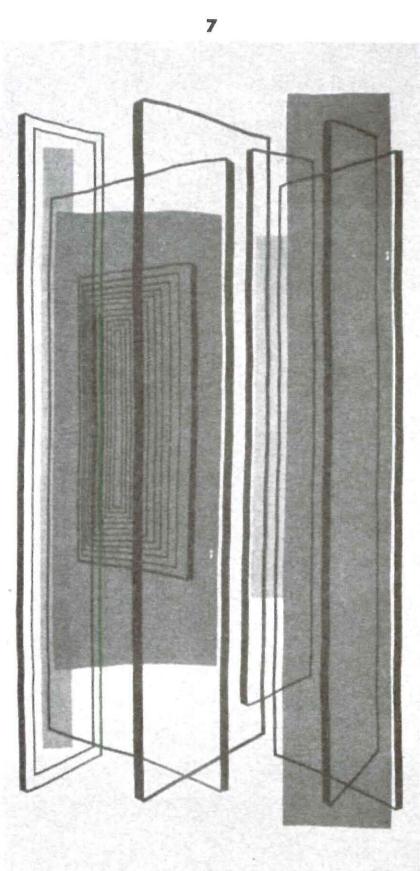
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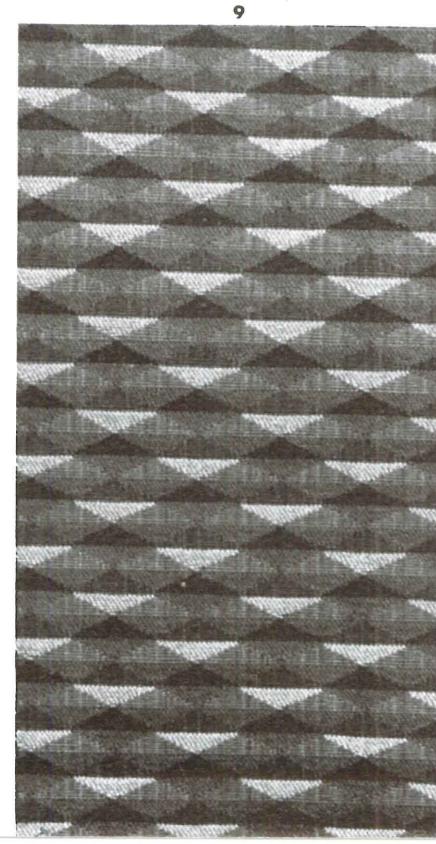
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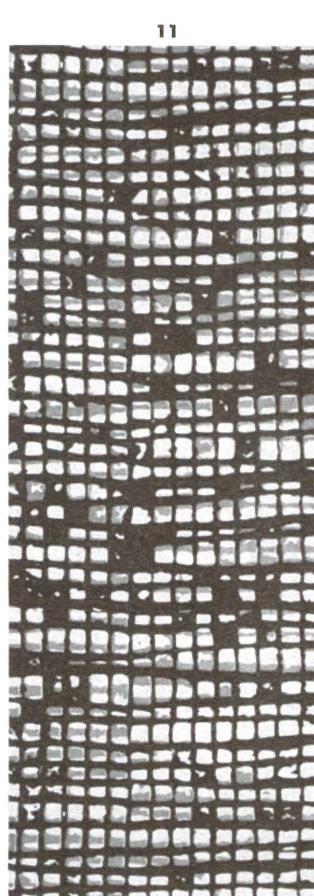
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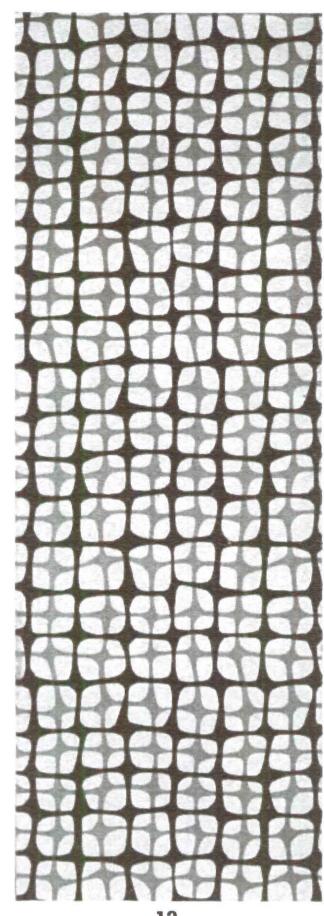
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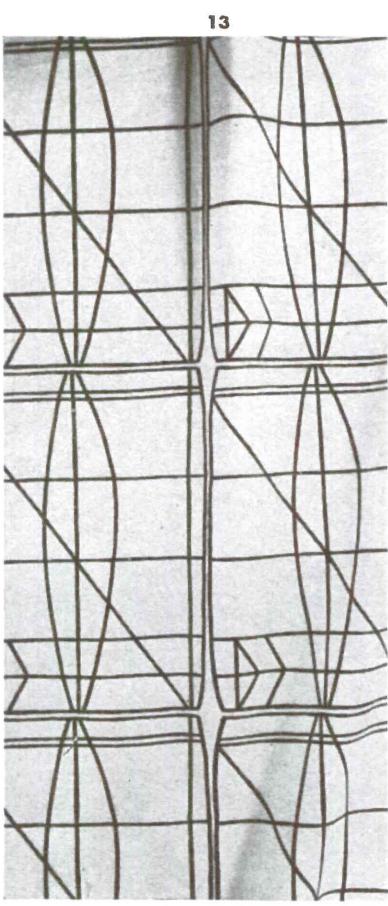
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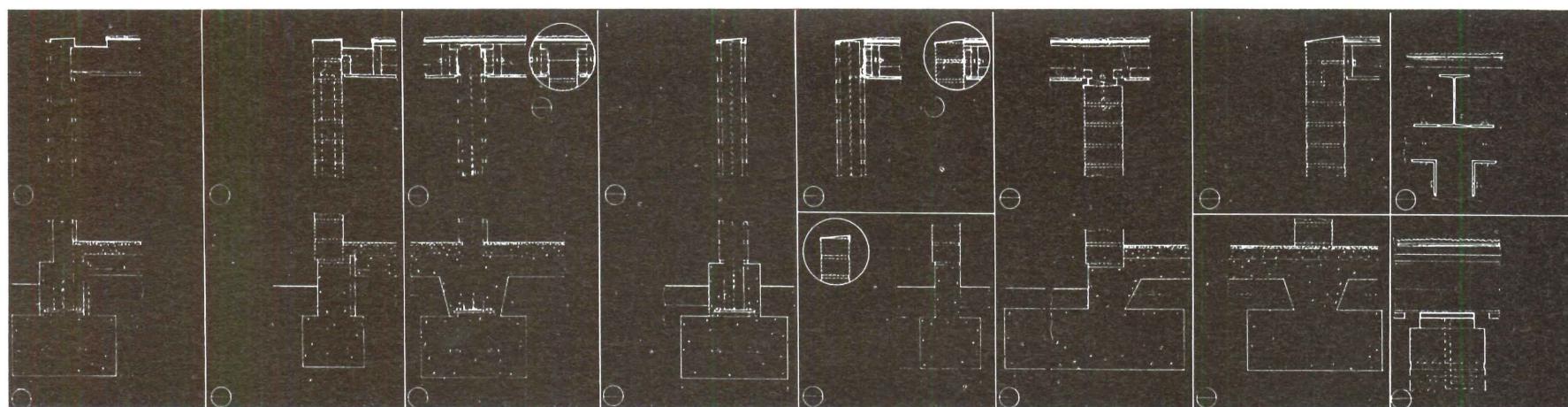
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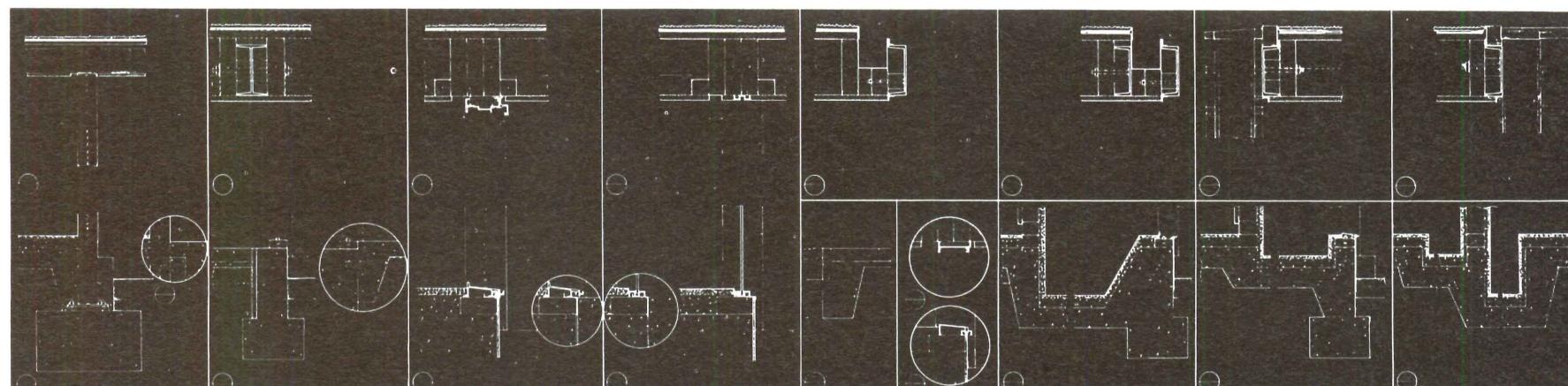
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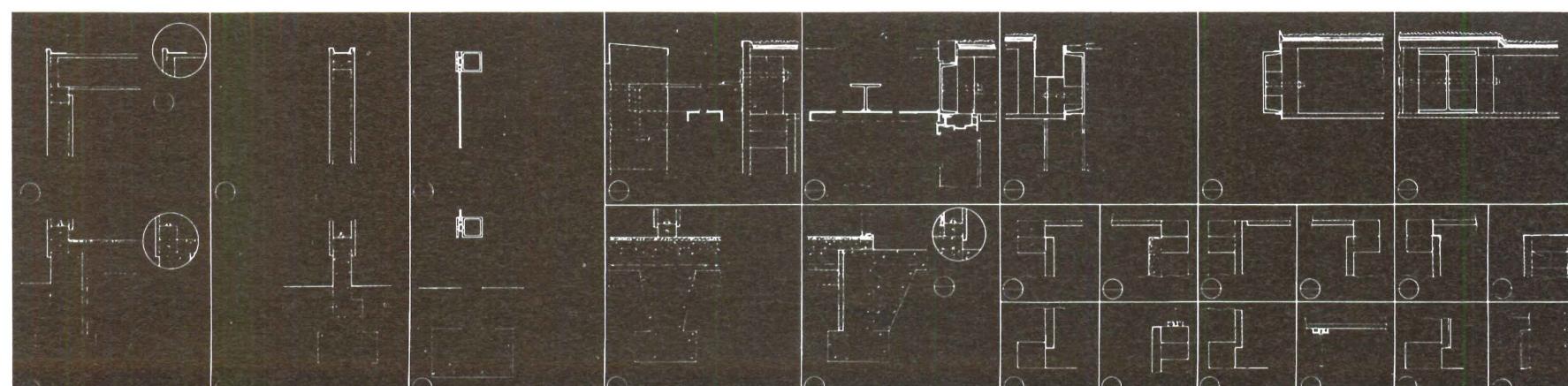
CASE STUDY HOUSE #17

Designed by Craig Ellwood

Structural Engineers: Mackintosh and Mackintosh



Material copyright Craig Ellwood 1954



The first of the new Case Study Houses has now reached the point of detail and specifications. It is anticipated that once final approvals are given through the routine complex of local officials the house will then go immediately into construction, barring untoward acts of God, high winds, and any unseasonable vagaries of the economic climate. As shown in recent issues of the magazine the house will be located in a verdant valley, close to all the amenities of the city of Beverly Hills, but far enough removed to be considered urban in its environment. The house itself is crisp, intelligent, and generous in interpreting the need and the wish of a well-ordered family of six. We show here the structural vocabulary through which the new project will be articulated. These details are reproduced from the actual working drawings of Case Study House #17.

Many of the steel frame connections are detailed here, and some of the non-structural elements, including the clay block walls and the aluminum framed sliding glass wall units, are shown in their relationship to the steel framing. Also shown is the application of wall, ceiling and floor finishes; roofing; insulation; and steel framed glass screen walls.

The structural framework is entirely steel. Modular rigid frames of 4"-H-13.8# columns and 5"-I-10# beams are designed to carry all vertical and horizontal loading, thus all walls, interior and exterior, are non-bearing. 2"x6's @ 16" c/c span between beams and the roof sheathing is 1"x6" fir, laid diagonally for diaphragm action against seismic forces. The finish ceiling is flush-joint tongue-and-groove boarding. The fascia is 5" steel channel. All steel, the columns, beams and fascias are Kaiser steel, manufactured by the Kaiser Steel Corporation.

The masonry panels between the steel columns is Davidson 6" clay block. This unit provides all the advantages of kiln-fired masonry for the same price-in-place as concrete block. Besides the natural beauty of burned red clay, these advantages include high density for strength and weatherproofing, and modular dimensions for ease of design, detail and construction. Davidson 8" clay block is used in the fireplace wall.

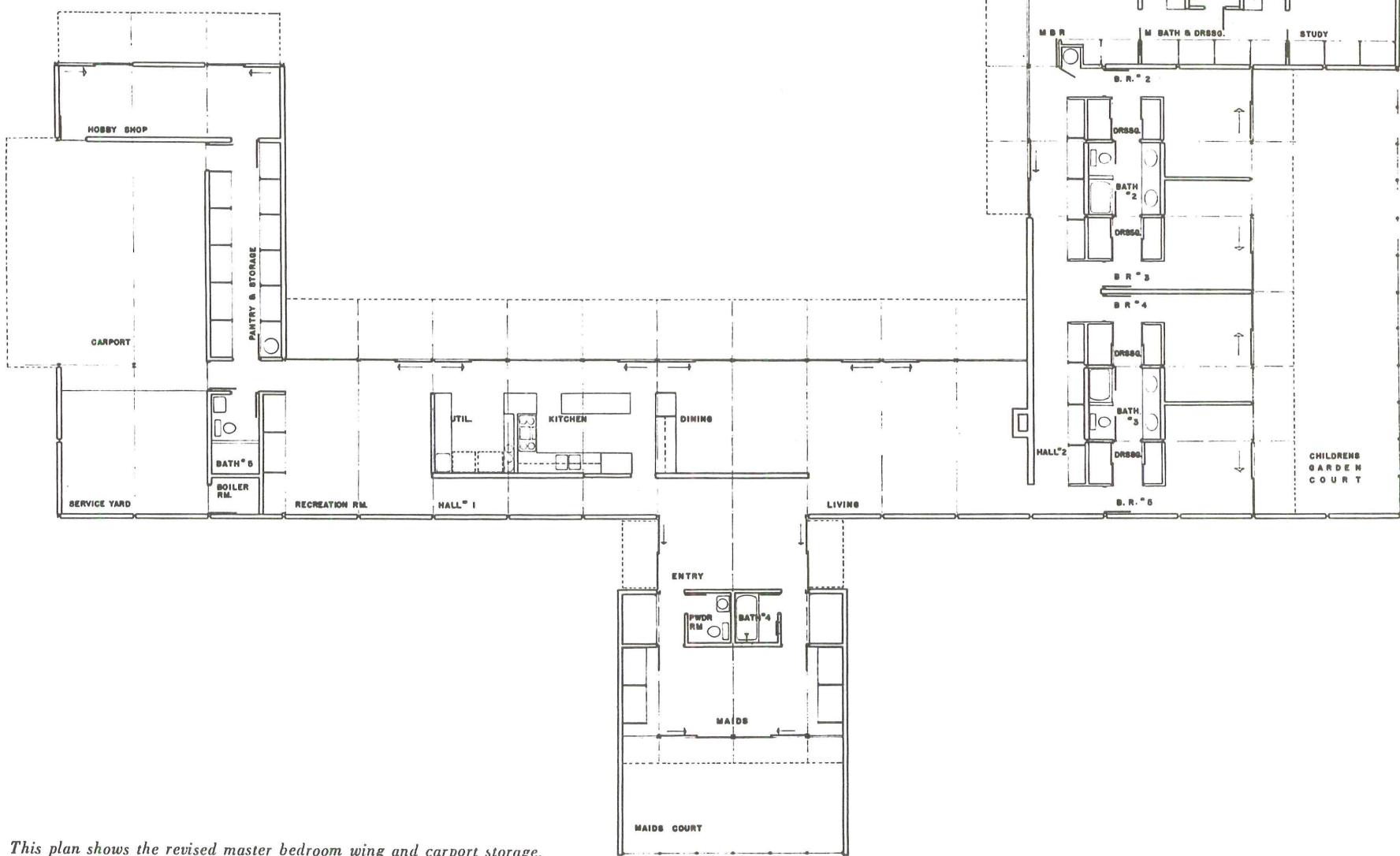
There are 21 Glide aluminum framed sliding glass door units specified. These units were selected for their ease of detail and installation, their ease and quietness of operation, their complete weathersealing and anti-rattling qualities.

Fiberglas insulations have been specified throughout the structure. Besides a wide range of selectivity, the many advantages of Fiberglas products include the following: glass fiber is rot-proof, insectproof, verminproof, odorproof and fireproof. The fireproof quality increases the fire resistance of walls and ceilings considerably. The insulations are wrapped in vapor barrier paper to provide positive condensation control. Low thermal conductivity permits the control of heat without excessive thickness of the material and the lightness and the design of the material allows ease of handling and installation.

Fiberglas "medium" batt blanket is specified for roof and exterior wood framed wall insulation. Perimeter insulation is 1" thick rigid asphalt-sheathed Fiberglas.

Roofing is the new Fiberglas Built-Up Roof Specification. This new product reduces roofing failure by minimizing blisters and cracks. The porosity of the roofing sheets allows penetration and bonding to previous layers, thus the completed roof becomes a monolithic slab of asphalt reinforced with glass fiber.

An early issue will feature the landscape plan.





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MUSIC

Continued from Page 11

except to restore to the artist belief in the worth of his miracle after it has passed and ceased. To live in the recurrence of the miracle is to be beyond praise. All irritations, all discrepancies are irrelevant to this Bach so long as he is waking. Revelation is ever present, and it is as divine as we are ready to receive it. So prepared, so ready, we are in no need of diversion; it is a stealing from us. In this condition and directed to this condition the immortality of art exists: it is a vehicle of attention.

In his lectures *Man on His Nature*, Sherrington wrote: "An act which in the learning required full attention becomes by repetition so facile that the mind can wander from it and it may be done better than if attended to. The pianist will tell us that his thought can wander from the keys during the execution of an often practised passage. . . . But these skilled acts rendered 'unconscious' by habit are not evoked by external stimuli. They have been acquired by repetition of a mental act. Even of a train of ideas. They are reactions to a mental situation rather than to any simple stimulus. So with a dog whose mouth waters at sound of a tuning fork, which training has associated for it with offered food. These trains of thought have become automatic, though at first attended by acute and critical awareness. . . . The practised marksman settles into a pose so habitual that he can forget it."

This is precisely the critical point between daring and automatism in performance, where the mind, relieved of its conscious dealings with the media, dares to impose new discoveries, not interpretations but manners of expression, which may throw the routine apparatus out of balance. At this point the pianist who dares it risks collapse. His imposed discovery threatens the infallible repetition, and an entire recital may be lost. One can postulate a dispossessed awareness, a consciousness of the art shaping itself by the performing means independently of any accidents among fingers. It is a risky height, especially in a period like ours when precise repetition is valued more, in part because of radio and recording, which must obviously be note-perfect; and this, in the circumstances, requires more than ordinary attention.

But that act which in the repetition becomes "so facile that the mind can wander from it" may be listening as well as performing; inconsecutive attention is as evident in criticism as in composing. The critic is required to be present at the event he will report, though the account of his prejudices might often as well be written from his bed. I have once proved the reverse, that it is possible to be congratulated for an accurate and detailed analysis of a recital I did not attend. Attention in the composer is more difficult: creative attention, the most demanding human act; and when achieved the most exhausting.

Then why do I so pompously evaluate and scorn the piano playing of worthy, popular persons who are fortunate enough to make a living and win praise by their workmanship? Is it to point out a difference? Yes, it is. In what does the difference consist? In that I am compelled to direct notice to it. Isn't this rather a distraction? I am guilty and admit bivalence. Do I feel a moral obligation? Why? Is criticism any of my business! Criticism may be worth writing if it directs notice to what may deserve attention. Don't waste time on that, I beg, look at this, listen to this. The gesture is intended to be friendly, but it can be merciless.

Giesecking led me into this, the sort of esthetic entertainment that is now held up for good piano playing, an audible reproduction of the text, weightless with facility, undertone, overpraised. Good plain reproduction of a composer's text has great merit, distinct from the pleasures of score-reading. It requires continuous awareness of what is going on in the music and the technical control to realize it. Without display. Display must be greater than the notes, must interpenetrate the text, must make the listener himself participate in all the music. Best is to learn how to make music for oneself playing at an esthetic distance. After that I have no more to do than, like Scarlatti, end the sonata.

The new issue of complete piano works of Mozart by Giesecking had not been heard by me at the time this was written.—P.Y.

NOTES IN PASSING

Continued from Page 13

Highly developed techniques are being employed for the purpose of information, propaganda and indoctrination, with the result that each is often indistinguishable from the others.

Inevitably in this struggle, the basic human right to freedom of opinion and expression has become, in many parts of the world, a casualty. This is true in the authoritarian States, but even in other countries this right is constantly menaced by the tendency to sacrifice freedom in the ostensible interest of defending freedom. The result is a complex social and political problem marked by continuous interplay between abuse and efforts to correct abuse, between attempts to restrict freedom and attempts to widen it.

—Salvador P. Lopez

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 1925, as follows: Educational institutions, 300; Selected artists, architects & designers, 1000; Organizations, publications, 100; Manufacturers & other business concerns, 500.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ART CENTER DIRECTOR: Must have four qualifications: liberal arts background, genuine knowledge and understanding of importance of design in living, experience in designing meaningful exhibitions, ability to develop community activities and participation. Extremely hard work, exhausting hours. Chief reward comes in satisfaction of doing pioneering work in northern plains area. Salary \$6,000-\$7,000 to start. Write: Charles Val Clear, Consultant, Sioux City Art Center, Commerce Bldg., Sioux City, Iowa.

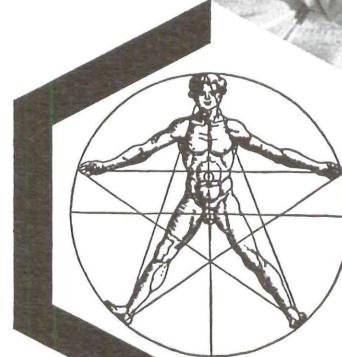
B. ART DIRECTOR STYLIST: Permanent position with established Philadelphia manufacturer, supplying nationwide retailers with paper bags and boxes. Preferred requirements—young woman who has retail experience, art and design training, and an appreciation of the colors suitable for wrappings and store decor for active participation in top-level sales promotion problems. Typing extremely helpful. Send complete resume.

C. ARTISTS: Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resumé, please include academic background, positions held, area preference and salary requirements.

D. BLACK AND WHITE ARTIST: Must have lettering ability. Permanent position in package design department of national manufacturer located in Boston area. State experience and salary expected.



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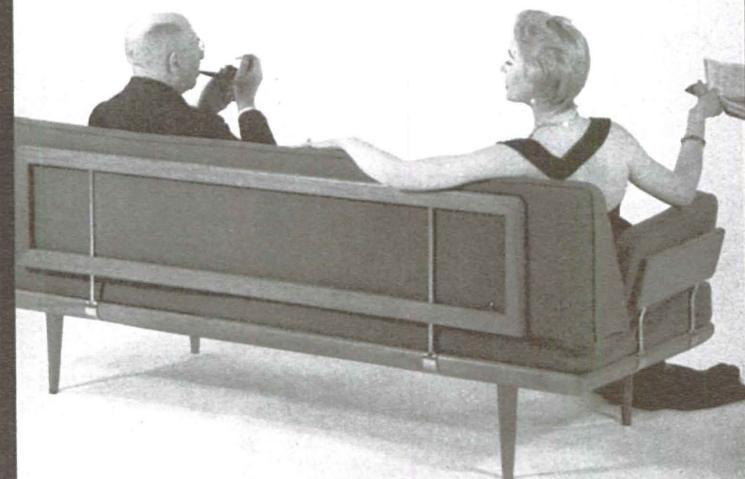


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LOS ANGELES 5, CALIFORNIA

E. COLORIST: Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

F. DECORATOR—DRAFTSMAN (FEMALE): For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans and elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. DESIGNER—LAMP AND CERAMIC GIFTWARE: Ohio manufacturer of modern ceramic table lamps and ceramic artware seeks full-time or part-time designer.

H. DESIGNER—TWO-DIMENSIONAL: A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting and drawing ability for full-time staff position creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability and knowledge of home furnishings, also desirable.

I. DESIGNER—WATCHES, JEWELRY, PACKAGING: An opportunity for an industrial designer for full-time employment in a company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modelmaking, jewelry and working on small objects such as watch cases, dials, attachments, packaging, jewelry; male or female.

J. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall-coverings, or floor coverings and willing to visit factory periodically with design material, should apply.

K. FURNITURE DESIGNER: Outstanding manufacturer of fine furniture wishes to add experienced young furniture designer full-time to its design staff in Grand Rapids. An unusual opportunity for a person with knowledge of traditional furniture as well as contemporary, plus high education and personality qualifications.

L. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send samples of work to Editor, J.O.B.

M. INTERIOR DISPLAY MAN: For opening with high fashion, quality specialty store of outstanding national reputation. Position requires someone well-experienced in display work and someone who has imagination and fine taste. Location southwest.

N. LAYOUT ARTIST: Large Pennsylvania company wants a young man for permanent assignment. Will consider either a recent graduate or person with advertising layout experience. Need creative and good idea man able to make fast pencil visuals, good comprehensives in color, and sketches in all mediums. Knowledge of typography and engraving processes would also be helpful.

O. TOY DESIGNERS: Distributor of modern home furnishings accessories seeks specific toy designs of a highly commercial nature for new toy division. Designs will be held in strict confidence and used only after a satisfactory royalty arrangement is reached with the designer. Correspondence should be addressed to Richards Morgenthau Company, 225 5th Avenue, New York 10, N. Y., Attn.: Mr. Norbert Nelson.

P. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a designer with textile, wall covering or floor covering design experience, color interest and knowledge.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: Practicing architect in N. Y. C. for 40 years. Registered in N. Y. and N. J., age 60, in good health. Wishes to relocate in Florida. Desires association with builder, architectural firm, as partner, associate (can take charge as chief draftsman) specification writer, etc. or as manager/representative for Florida office of such firm) or with bank, insurance company, construction company, or material manufacturer.

B. ARCHITECT-DESIGNER: Wants to find a business partner. Must be able to sell architectural and interior design service; and effectively promote products just coming on the market (gift and stationery lines; mobiles and children's toys).

C. ARTIST: Several years experience in teaching, painting, newspaper advertising art department, and in theory of color. Wishes position in field of teaching or in color work.

D. ARTISTS-COPY WRITER: "Idea Gal," planning direct mail, copy, layouts and design, "gimmicks," spots. Experienced, diversified accounts, some fashion. Knowledge of production and offset, economy printing. Art school grad., copy training with 6 yrs. of gen. advertising experience. Desires staff position N. Y. area and free-lance by mail.

E. ARTIST-DESIGNER: Univ. of Illinois (1948). Seven years broad design experience. To direct, or assist direction of, manufacturer's industrial design studio. Age 31, married. Will relocate anywhere in U. S. A.

F. ARTIST-TEACHER: 8 yrs. training in drawing, painting, design, in Boston, New York, Cape Cod. Exhibited New York, Boston, Cape Cod. 3 yrs. assistant teacher Cape School of Art and private class. Desires part or full-time teaching in New England. Female, age 26.

G. BOOK AND GENERAL-PRINTING DESIGNERS: Couple seek joint employment as complete art-production department. Strong in typography, illustration for juveniles, preparation for camera. Make lively maps, graphs, tables, spots; do figure illustration, keylining, lettering, general layout. Executive and copywriting ability, practical approach.

H. COLOR CONSULTANT: Desires permanent position with merchandising firm or company in home furnishing industry. B. A. Degree from University of Minnesota. 12 years experience in color consultation, coordination and interior decoration and display, also advisor in home furnishing. Married. Age 40. Veteran.

I. COMMERCIAL ARTIST: Seeking employment in the United States. Age 25. Single. Trained at St. Martin's School of Art, London. Conversant with the design and execution of black and white drawings, including color separation. At present, employed by cardboard box and packaging concern as color separation artist in New Zealand. Wishes to immigrate to the United States.

J. CREATIVE DESIGNER: Desires contacts with companies or individuals needing free-lance art work, designs for smart greeting cards, gift wrapping, children's book illustrations, fabrics and black and white spot illustrations. Six years experience in decorative arts and advertising.

K. DESIGNER: Desires full-time position with manufacturer or design studio. 25 years successful experience in design and production of furniture and interiors for offices and public buildings, appliances and products for household and commercial use. Prefers Chicago area. Married, age 44. Excellent references.

L. DESIGNER: Graduate Parsons School of Design. Two years advertising design and executive experience. Fashion illustration background. Desires free-lance work, Los Angeles area. Will consider permanent creative position on West Coast. Married, 1 child, veteran.

M. DESIGNER: Recent art school graduate desires position doing layout work, or flat design work in floor coverings. Posters or greeting cards. Has had experience doing free-lance work. Age 23. Female. Single.

N. DESIGNER: Honor graduate, 1952, of large midwestern university, seeks creative fulltime position in interior or industrial design, preferably in studio handling all types of design. Two years experience in technical illustration—familiar with manufacturing processes, and with all phases of art production. Single. Age 24. Male.

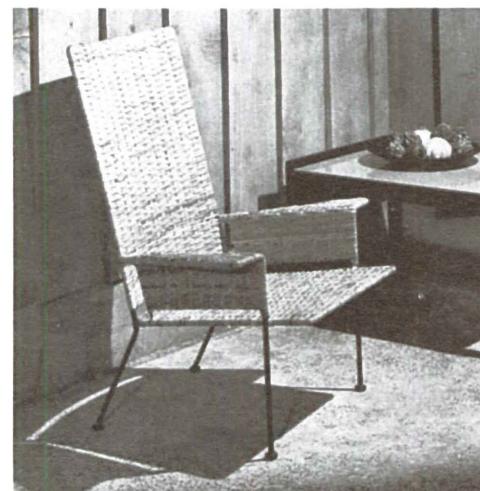
O. DESIGNER: Graduate Rhode Island School of Design, and liberal arts college degree. Three years varied product design experience with several top companies. Year as sales representative before design training. Age 28, married, veteran.

P. INDUSTRIAL DESIGNER: Desires position with small progressive firm that recognizes the value of integrated design from product to printed matter in achieving maximum efficiency of visual merchandising. Experience includes work in all these phases with small free-lance firm—also instruction in industrial design. Married, age 27.

Q. INDUSTRIAL DESIGNER: Qualified to head up design dept. 5 years experience with upper Midwest major appliance manufacturer of air conditioner—refrigerator—freezers and ranges. Age 31, married—one child, willing to relocate.

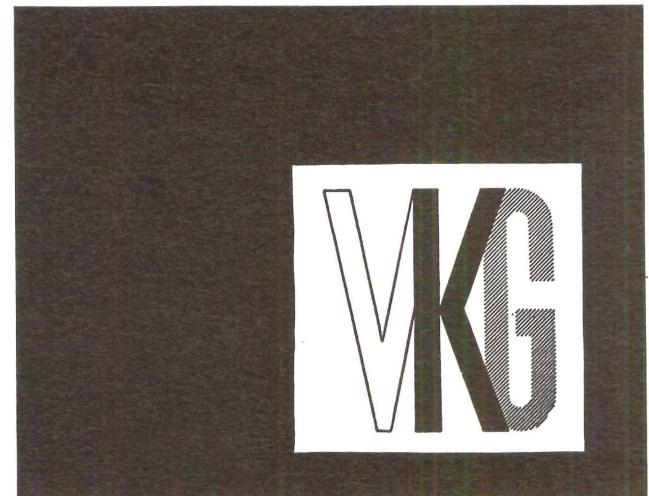
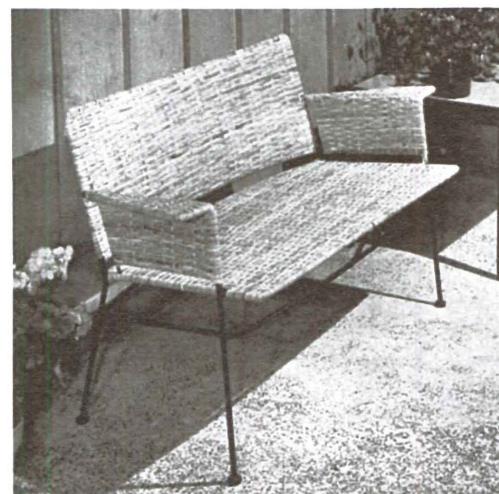
R. INDUSTRIAL DESIGNER: 2 yrs. experience with company and design

OCCASIONAL FURNITURE
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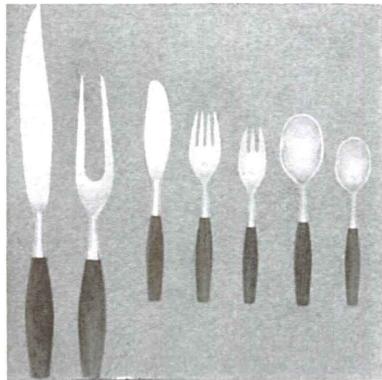
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THE CONTEMPORARY OBJECT

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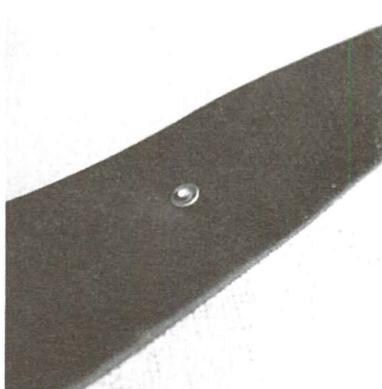
CANDY-COOKIE JARS imported from Germany. Made of fine crystal . . . the top reverses to become a handy compote or serving dish . . . the base bowl is large enough to hold quantities of candy, cookies, or serve as a vase for flowers. Oval or cylinder shapes in either clear or tourmaline, each \$8.95, postage and tax included. No C.O.D.'s accepted. Please write to K-S WILSHIRE, 5368 Wilshire Boulevard, Los Angeles 36, California. Telephone: WEBster 1-2555.



HORN SALAD SERVERS, made in Denmark, "Good Design" award. Unlike wood servers, these horn servers can be washed in soap and hot water. Available in two colors: Argentine Buffalo, translucent tones of browns; and Siamese Water Buffalo, jet black. Prices in pairs: 8" . . . \$2.00, 10" . . . \$4.00, 12" . . . \$4.50 and 14" . . . \$5.00. Add 50c a pair for Siamese Water Buffalo. Prepaid; in California add 3% sales tax. For complete catalog of Scandinavian Modern products, send 25c to MOGENSEN/COMBS, 150 So. Barrington Ave., Los Angeles 49, Calif.



Merry Renk has just created the neatest TIE-TACK we have seen and it will keep your tie always in place. The noted designer-silversmith has fashioned this sterling item for your tie wardrobe and finished it with a spot of snow white enamel. This is from a collection of outstanding jewelry by Merry Renk. Prepaid, \$4, no C.O.D.'s please. DUBOIS ARTS, INC. 8030 West Third Street, Los Angeles 48, California.



office that includes diversified product design plus some mechanical design. Degree in industrial design plus 2 years engineering. Desires position with company or design office in northwestern states. Veteran, married, age 26.

S. INDUSTRIAL DESIGNER—JUNIOR: Recent graduate desires employment and training with design agency. Especially good letterer, interested in package design. Primary concern is for experience in diversified design field. Draft exempt, single, will relocate.

T. INDUSTRIAL DESIGNER: Bachelor of Arts, 1954 graduate, 2 yrs. experience part time in architectural, engineering and fixture design work. Trained in industrial design, packaging, layout, modelmaking. Age 21, single, will locate anywhere.

U. SCULPTRESS: Desires creative position in industry or a good teaching position. Age 33. Has 5 years teaching experience in professional art school. Has completed independent sculpture commissions. Extensive training, Cleveland, Cranbrook, Europe. Technical knowledge complete—stone carving, plaster, stone, bronze casting, plastics—molds.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH

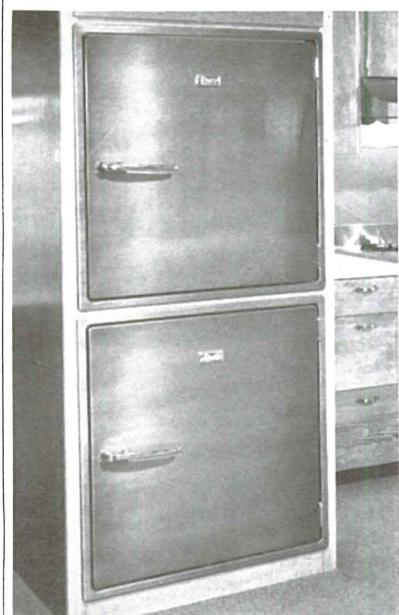
(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

✓(223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

(225a) Kaiser Aluminum, for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, prevent-

ing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.



REVCO BILT-IN refrigerator-freezer combination, available in stainless steel, antique copper, buttercup yellow and special colors.

(226a) Built-in Refrigerator Freezer: Information now available on revolutionary new REVCO BILT-IN refrigerator-freezer combination—two separate, matching units. 8.3 cu. ft. refrigerator plus 6.3 cu. ft. freezer, totaling 14.6 cu. ft. of storage space. Compact, convenient, economical, these units complement the modern kitchen with built-in cooking units. Outside dimensions without hardware: Height 33", width 33", depth 24¾" (to match base cabinets). Variety of finishes: stainless steel, antique copper, buttercup yellow, or may be ordered to match or con-

trast with kitchen colors. For free brochure, write to: R. N. Lehman, Dept. AA, California Kitchens, Inc., 2305 W. Alameda Ave., Burbank, Calif.

APPLIANCES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(220a) Office Furniture: A free catalog describing the "Achievement Group," office furniture designed by Feldman-Selje, is now available to architects, designers, decorators and members of the office furniture trade. "Achievement Group" is in a distinctive modular style with coordinated units in many combinations of desks, tables and case units designed for complete office installations. The handsome finishes, colors are described in the catalog

which is furnished by Office Interiors, 8751 Beverly Boulevard, Los Angeles or Feldman-Selje, Design Associates, Dept. AA, 910 East Fourth Street, Los Angeles, California.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

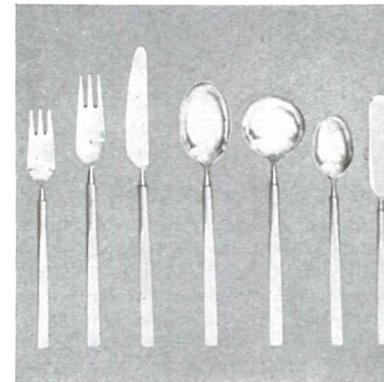
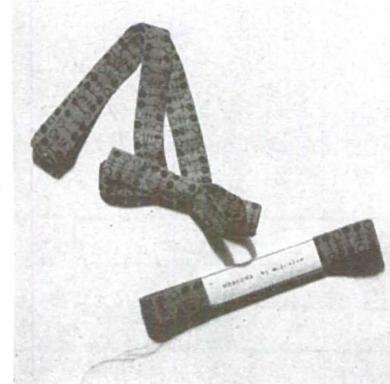
LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

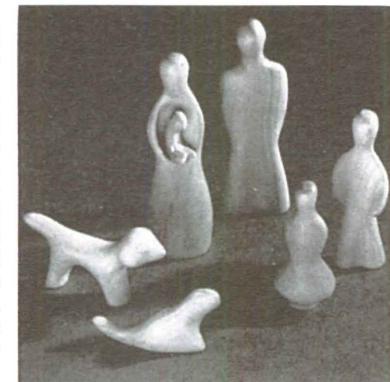
(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N.Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

BOW TIES by M. J. Rice. Smartly styled in narrow $\frac{3}{4}$ inch widths with a unique design screen printed by hand, these new silk ties are colorful neckwear for all occasions. They are washable and can be had in a selection of 3 background colors: brown, pink or turquoise—design in black. Send \$3.50 for each tie (3 for \$10) and add 25¢ per order for mailing (no C.O.D., please) directly to HERON-TEAK, 326 South Lake Avenue, Pasadena 1, California. SY-camore 54191.



OBELISK—a new statement in stainless steel grace and elegance combined with practicability. Forged in the exacting standards of Danish master-craftsmen, these pieces have gleaming bowls and tines with lustrous satin handles. 5 piece place setting priced at \$11.65; butter spreader at \$2.10. Add \$.25 per place setting for parcel post. No C.O.D. Write VAN KEPPEL-GREEN, 9501 Santa Monica Boulevard, Beverly Hills, California.



SCULPTURED CREATIVE PLAY-THINGS by Antonio Vitali are a bold experiment in art education. These toys embody good design, sturdiness, play value. Made of solid maple or poplar, nearly indestructible. Facial features, distracting details deliberately eliminated to give full play to child's imagination. Pictured family group . . . \$4.95. Others consist of animals, vehicles, furniture from \$1.95 to \$6.95. All related in design and scale. Add 50 cents for mailing; no C.O.D.'s. Write to DAN ABERLE, 14633 Ventura Boulevard, Sherman Oaks, California. Telephones: STanley 7-6401, STate 9-3201.



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● NOGUCHI 1931-1950-1951-1952 by S. Takiguchi & Hasegawa

The first book on the work of the contemporary Japanese-American artist, Isamu Noguchi, covering sculpture, interiors, garden design, etc. All the works shown are created in Japan. 95 photographs; English text. Cloth, Tokyo 1953. \$9.50

● WALTER GROPIUS, WORK AND TEAMWORK by S. Giedion

The life work of one of the world's most prominent architects is described and illustrated in this book—the first to portray the widely varied talents of Gropius and his close associates. 260 pages, illustrated throughout. Cloth, Zurich 1954. \$10.00

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PAINTS, SURFACE TREATMENTS

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. As Permalite-Alexite has unique physical property of expanding to maximum size with superior strength, it is tougher, stronger and endures abuse of handling and shipment without usual resultant breakdown and loss of volume. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstand up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

SASH, DOORS AND WINDOWS

✓ (212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(210a) Soulé Aluminum Windows: Series 900: From West's most modern alumilizing plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; $\frac{3}{4}$ " masonry an-

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Editor, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Managing editor, Flora M. Brown, 3305 Wilshire Boulevard, Los Angeles 5, California.

2. The owner is: John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and tri-weekly newspapers only.)

(Seal) JOHN D. ENTENZA, Editor, Publisher, Owner
Sworn to and subscribed before me this 29th day of September, 1954.

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Notary Public
In and for the County of Los Angeles,
State of California
(My commission expires July 22, 1957)

charge; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features: basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Calif.

SPECIALTIES

✓ (205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

✓ (204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every

door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

VISUAL MERCHANDISING

(216a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightweight, easy to arrange to your architectural requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

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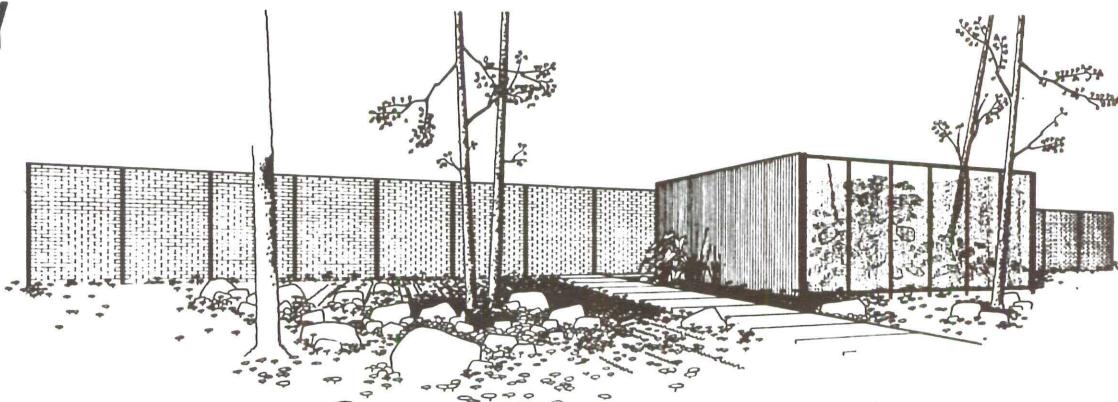
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As one of three American award winners in the great international São Paulo architectural competition, Craig Ellwood is well qualified to judge materials which are best suited for use in contemporary housing design.

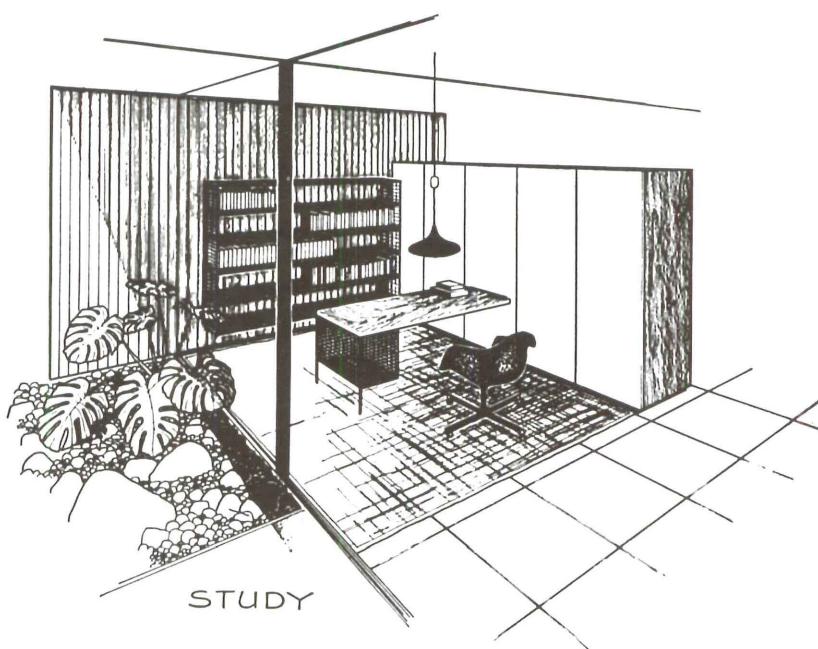
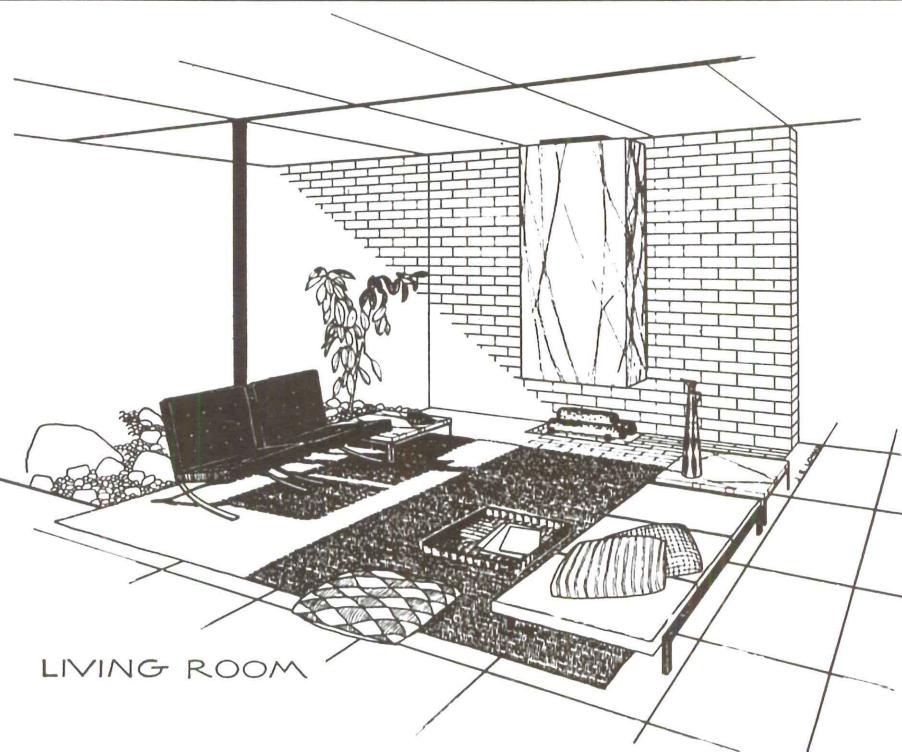
According to an article in the July issue of *Arts & Architecture*: "The designer will select the materials on a Merit Specified basis, enjoying complete freedom to accept or reject . . . the methods and materials which go into his conception of the contemporary domestic environment."

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Read the Progress Report on the Case Study Home in this issue of Arts & Architecture.

*T.M. Reg. O.C.F. Corp.



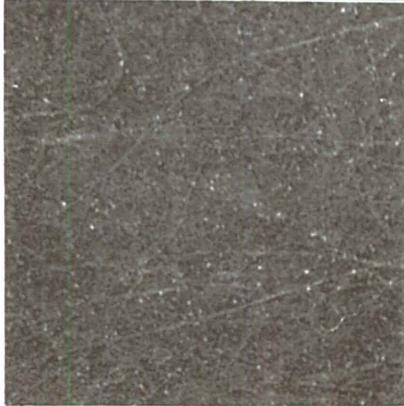
Built-up Roofing Material By Fiberglas

A sample of Fiberglas PERMA-PLY is shown here actual size. It is furnished 5 squares per roll (540 square feet) 36" wide. For a sample of roofing material and additional facts write OWENS-CORNING FIBERGLAS CORPORATION, Pacific Coast Division, Santa Clara, California.



Application By Approved Roofing Contractors

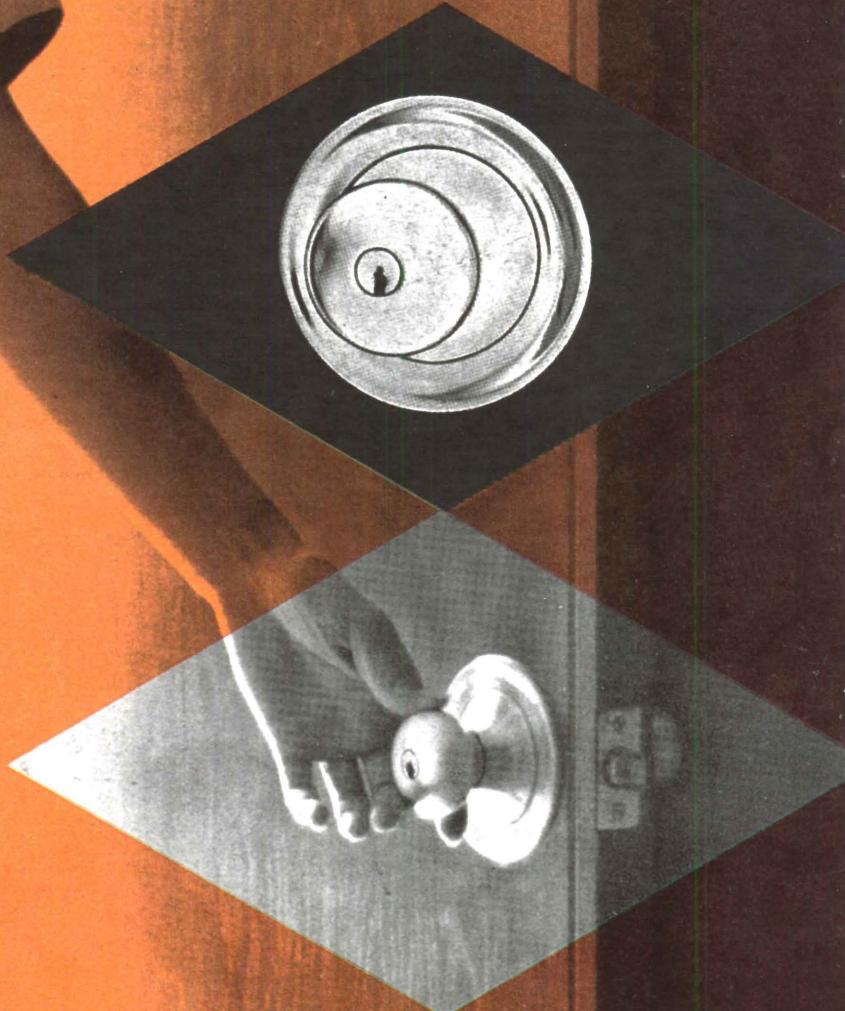
To insure proper application an Approved Fiberglas Built-Up Roofing Contractor has been selected in your community. They are chosen on the basis of their record of dependable service and quality of work. The name of the roofer nearest you will be supplied on request.





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